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The ARYAN PATH

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THE ARYAN PATH

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THE ARYAN PATH

Point out the "Way" — however dimly, and lost among the host — as does the evening star to those who tread their path in darkness.
—The Voice of the Silence

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IMMORTALITY

[We reprint this Editorial from THE ARYAN PATH, October 1933. —ED.]

IMMORTALITY, or everlastingness, must be distinguished from *survival,* for it is quite possible to conceive that some portion of our very complex spiritual and psychic make-up might survive the death of the physical body for a while, and yet itself be subject to gradual decay and death. It is probable indeed that this is what happens to the purely psychic elements in us — to the lower or personal part of the inner man; and that the "messages" of the séance-room, when they do not come from the subconscious minds of the medium or sitters, may be derived from the disintegrating psychic remains of the dead.

If any part of us be immortal and everlasting, it is clear that it cannot be the outer, personal being — the name, bodily form and memory of events which give that personality its shape, as it were, and which are regarded by most people in the West as constituting the real man. That personal, habitual self cannot be immortal, for it very obviously came into being in time; and Father Time, as the old Greek fable narrates, devours all his children. The theory, once so widely accepted, that the man who began at birth, will by some supernatural miracle continue to exist for ever, is at once contrary to reason and repugnant to our sense of fitness. Are any of us so pleased with our outer selves that we desire to be identified or associated with them for ever? To pass eternity as John Smith or Ram Gopal — what an appalling prospect! No. What is born must surely die; and, if we are to ascertain what in us will survive death, we must first find out what part of us antedated birth, for we may reasonably expect to take with us out of life what we brought with us into life. Now what we brought

with us into life was a collection of tendencies, aptitudes, affinities — in a word, character, which has been called "the memory of the soul." Our deeds and thoughts during life go to modify and develop that character either for good or ill; and providing there be any survival at all, it is character as thus modified that we shall take with us through the portals of death.

But character itself, though permanent as compared with personality, is yet only relatively so: it is, as we have seen, subject to change and growth, and therefore, like personality, fated to become the prey of Time the Devourer. We must look deeper still into the innermost recesses of our being for an *immortal* principle.

Nothing that is liable to change can be immortal; but, when by introspective thought we analyze our inner nature, and one after another objectivize — or think about — the various elements of which we are compounded, we find that all of them are phenomenal, relative, subject to time and change, and therefore not immortal.

But this is not all. The very conception of ourselves and the universe as a flow of changes, a complex of relativity, would be impossible unless there were at the back of all change and relativity, an unchangeable noumenon. If we and the universe were nothing more than temporary compounds of matter or mind, for ever moving from one state or form into another, we could not be conscious of change any more than a man afloat on the current of a river, whose banks were out of sight, could be conscious of motion.

When in introspection we probe deeper and deeper into ourselves, we progressively discover that the body, the emotions, the mind, the will, and so on, with which we begin by identifying ourselves, can all be objectivized, and are therefore not the Self. But, however far we may carry this process, there is still an I that is making the analysis, a Self in the background, a subject to which all else is object. In the process of thus dis-identifying the real Self from all possible objects of thought, we have stripped away all the barriers and bounds that shut it in and seemed to separate it from other Selves and from the Universal. The Self is One. In the language of the West, the Spirit is one with God. Or, in the words of a very ancient Eastern scripture:—

> It (the Self) is the unchanging Eternal, it is the unchanging Supreme.... It is the excellent foundation, the unchanging foundation; knowing that foundation, a man is mighty in the eternal world.
>
> Smaller than small, greater than great, this Self is hidden in the heart of man.... Understanding this great lord, the Self, bodiless in

bodies, stable among unstable, the wise man cannot grieve.... He who has ceased not from evil, who stands not firm, whose emotions are not at rest, cannot obtain it by knowledge.

SEEDS FOR MEDITATION

[THE following are culled from *The Key to Theosophy* by H. P. Blavatsky.—ED.]

Every atom and speck of matter, not of substance only, is *imperishable* in its essence, but not in its *individual* consciousness. Immortality is but one's unbroken consciousness; and the *personal* consciousness can hardly last longer than the personality itself, can it?

An "entity" is immortal, but is so only in its ultimate essence, not in its individual form. When at the last point of its cycle, it is absorbed into its primordial nature; and it becomes spirit when it loses its name of Entity.

That alone which is indissolubly cemented by *Atma* (*i.e.*, Buddhi-Manas) is immortal. The Soul of man (*i.e.*, of the personality) *per se* is neither immortal, eternal nor divine.

... both immortality and consciousness after death become for the terrestrial personality of man, simply conditioned attributes, as they depend entirely on conditions and beliefs created by the human soul itself during the life of its body.

We say that man and Soul have to conquer their immortality by ascending towards the unity with which, if successful, they will be finally linked and into which they are finally, so to speak, absorbed. The individualization of man after death depends on the spirit, not on his soul and body.

THE EVOLUTION OF IMMORTALITY

[This article by **Mr. Michael Byrom** provides food for reflection on death and immortality. The concept of survival is too often immature and it is taken for granted or denied without valid reasons. Our readers are referred to the editorial and the extracts which follow it in this issue for our views.—ED.]

DEATH IS THE CORE OF EVOLUTION as, without death, there could be no progress. Individual consciousness is usually finite, though it is capable of expansion. When the expansion ceases, the individual is dying in the spiritual sense unless he has attained to what Buddhist mysticism describes as Nirvana, which is to pass beyond the dimension of space-time.

The world is largely populated by dying souls in living bodies and by living bodies in whom souls can scarcely be said to have existed at all. It is generally understood that the cat, the dog, the bird and the insect are not the possessors of souls in the human sense, but theologians are reluctant to admit that humans can be soulless, though the lives of many are fundamentally indistinguishable from those of the animals. For those individuals in any population who are alive in the spiritual sense, the existence of the soul is a fact and not a matter for speculation. Their lives are spent, not in the development or indulgence of their animal attributes, but in the development of the inner life. This is a quest for experience, spiritual as opposed to carnal. It is essentially the life of the mind. They may be scientists, philosophers, artists, musicians or saints. Scientific knowledge is spiritual only in the sense that it is non-carnal as scientific knowledge is bounded by the physical universe; it is consciousness at an elementary evolutionary level.

Scientific knowledge, unlike the knowledge of the *raja-yogi*, can be communicated verbally, which explains its evolution. The particular knowledge of individual specialists is built up into knowledge of the whole. Similarly, knowledge of beauty is communicable through works of art, and the artist, like the scientific specialist, is able to see his particular vision in relation to the whole and to draw upon the achievements of previous æsthetic explorers. This is known as the evolution of culture, but it is really the evolution of God.

Unlike the artist, musician and poet, the religious mystic cannot communicate his experience (except through personal contact), which has led the world to believe that all religious experience is the same.

Knowledge of God is felt to be an identical experience, not only because God is, by definition, invariable, but because descriptions of the psychological process by which belief is discovered are similar.

Now, one of the most interesting things about art is that the psychological process involved in its production is the same whether the work be good or bad, high or low. The sincerity of the artist's creative experience is not the measure of the quality of his work. The quality of the work is the quality of his mind, just as the strength of a wrestler is the quality of his body and not the result of his digestive process which is the same as that of a physical weakling.

It is therefore logical to suppose that the religious experience of Ramakrishna need not be the same thing as the religious experience of Savonarola. To say that there is only one Good may be true; it is also true that there is only one Beauty, yet we feel that some works of art are more beautiful than others.

The truth is that all visionaries achieve varying degrees of knowledge, which is transcendental in only a few exceptional cases.

The three approaches to transcendental knowledge are through Goodness, Truth and Beauty. The way of the saint is through Goodness (moral purification), the way of the philosopher is through Truth (intellectual purification), the way of the artist is through Beauty (æsthetic purification). The ways are separate, yet closely resemble one another. The saintly life may be good, but it is also beautiful; the work of a great painter or composer may be a vision of beauty, but it is also truth. If the philosopher's thought is not beautiful, then it cannot be good and thus it cannot be true.

It is futile to attempt to decide which is the greater, Art, Philosophy or Religion. One might just as well try to decide which table leg is the most important. A philosopher who decides that beauty is inferior to truth is simply admitting that he is a philosopher and not an artist, while a saint who decides that truth is inferior to goodness is confessing that he has no intellect. The argument used by the former (the Philistine-philosopher) is usually that a preoccupation with æsthetics is a preoccupation with externals, as the apprehension of beauty is made through the physical senses (the eyes and ears). I am thinking of Plotinus. Now, in fact, beauty is only perceived *through* externals; it is not external itself. It is no more external than truth, which is perceived through the "externals" of falsehood, or of goodness, which is perceived through the "externals" of evil. A saint who is blind and deaf is not necessarily purer than a saint in full possession of his

faculties! His quest for the good remains a quest through the externals of sin.

The question, therefore, is not which is the greatest; Art, Philosophy, or Religion? But rather who are the greatest artists, philosophers and saints; for *their* vision has truly passed beyond the confines of good and evil, truth and falsehood, beauty and ugliness. It is Divine.

In the recently discovered collection of Sayings attributed to Jesus (*The Gospel According to Thomas*) are the following words:—

> . . . and my soul was afflicted for the sons of men, because they are blind in their heart and do not see that empty they have come into the world (and that) empty they seek to go out of the world again.

I began this essay by saying that the world is largely populated by the living dead, but I want to emphasize that even those who are alive in the spiritual sense leave the world "empty" unless they attain transcendental knowledge, which is what Jesus meant by the Kingdom. Immortality is only for those who have realized it within themselves, or as the first saying of the Thomas Gospel puts it: "Whoever finds the explanation of these words will not taste death." The rest must die and be reincarnated according to Hindu and Buddhist doctrine.

The ancient doctrine of re-incarnation, while it is not true in its literal sense, that is, true in the sense that the *individual* soul survives death to live again, is true in an evolutionary sense. The individual soul, being imperfect, cannot survive death. But when seen, not as an individual, but as an individual expression of an impersonal spirit or will, it can be said to be reincarnated in future individuals. In this sense, all souls are one.

The doctrine of reincarnation really evinces a pre-Darwinian insight into the ascent of Man, by which I mean that it is true in the sense that each of us has lived longer than the time which has elapsed since his birth. The individual human being may live for no more than six months, but he is two billion years old when he dies, or whatever time it has taken for his evolution from a single-celled organism. In this sense, he may be said to contain countless thousands of pre-existences, all of which lie buried in the sub-conscious, and in fact, as the expression of Will (which is indestructible) he must always have existed in some evolutionary form, and indeed he must live for ever. But this does not mean that the individual life is any less perishable than it seems. What is individually inadequate cannot survive its individual dissolution (death) as immortality is synonymous with per-

fection (God).

Belief in the extinction of consciousness at death is often called materialism, but what is usually described as "materialism" is really an advance upon superstitious ignorance. The materialist whose beliefs are limited to empirical facts, is at least free from the errors of paganism; that is, belief in an anthropomorphic God, a Heaven full of angels, a Hell full of demons, to one of which abodes the individual human spirit departs after death. Such belief, the framework of Mediæval Christianity, is primitive superstition not religion, and is closely associated with sorcery and black magic. It remains, like the gallows, the bull ring, and the days of the week, as a macabre reminder of Man's past in the form of the so-called Christian Church with its altar, idols and priests. To see newsreel shots of the Pope blessing the faithful is like losing a thousand years of civilization, yet devout churchgoers despise the modern agnostic for his atheism. No wonder the agnostics sometimes become irritable. They know that scepticism is an advance upon paganism.

Now, the idea that the human spirit survives the death of the body is pure paganism, believed not only by temple-worshippers two thousand years ago but by primitive sun-worshippers thousands of years before that. To believe in ghosts, which is to believe in personal immortality, is to be superstitious, not religious. To be truly religious is to be impersonal, to be ego-less. Personal immortality is a belief held by those who cherish the ego, by those whose outlook is essentially selfish or personal. It is part of the pagan belief in a personal God. Pass beyond belief in a personal God and you pass beyond belief in personal immortality.

Thus far, the traditional mystic would agree with the modern evolutionist because the extent of his immortality is the extent to which he has overcome the personal. The pagan probably would maintain that the mind (or personal consciousness) survives the body's dissolution; the mystic probably would not. The mystic would maintain that transcendental knowledge survives the dissolution of the mind which has apprehended it (because, in fact, the mind has *not* apprehended it) but the evolutionist does not. To the evolutionist, the Immortal lasts no longer than the mystic's mind* even as the mystic's mind lasts as long, and no longer, than the brain which has produced it.

The relation of brain and mind is a mystery. They are connected and yet there is no connection. The brain is matter, the mind is spirit (it is consciousness), yet damage the brain and the mind is impaired.

Similarly, the relation of mind to transcendental knowledge is a mystery. They are separate and yet they are one. The mind is personal, temporal and finite (in understanding); transcendental Knowledge is impersonal, immutable and infinite. Yet, without mind there is no transcendental Knowledge. The mystery is no greater than the evolutionary gulf that separates dead matter from living matter; without dead matter there is no living matter, the latter having evolved from the former as the initial advance in the fantastic progression of creative evolution.

If the initial advance in the progress of creative evolution was the creation of living matter from dead matter, the second great advance was the emergence of mind as this is nothing less than the initial step towards the annihilation of Space and Time. Matter exists within Space and Time but thought exists only in Time, which is to say that thought is immaterial. The transcendence of Time is the ultimate fulfilment of evolution and this power is latent in Man; in familiar language, he has knowledge of God which is knowledge of immortality.

Men are thus immortal in two senses. One: potentially, they are able to attain self-transcendence. Two: as the expression of Will, they cannot be destroyed. Will, like Matter, which is the primary condition of Will, is indestructible; it can only change its form as when life leaves the body. It is subject to devolution as well as evolution. Buddha's belief that the physical universe is neither true nor untrue is an unscientific attempt to formulate this idea. So is the Christian Science statement that God is All, with its appendage that evil is a "false thought." If God is All, all must be Good, so evil, which is felt to be real, must also be unreal, a paradox which presents no difficulty to the understanding of the evolutionist.

Yet to say that because all is God (and therefore indestructible) men are consequently immortal is a poor sort of immortality and is not what is usually meant by the word. The gas to which the most illumined mystic is reduced or devolved at his cremation is a miserable substitute for his knowledge, which, being different in kind from his body and his mind, is felt to survive his death. It is this sense of the "difference of kind" which lies behind the age-old beliefs both in personal and in impersonal immortality. If the mind is different in kind from the body, why should it not continue to "be" after the body's dissolution? And if transcendental Knowledge is a different kind of consciousness from mental consciousness, surely this must prove its

continuance (or is-ness) whether or not there is a mind capable of apprehending it?

The evolutionary theory outdates these views. God, to the evolutionist, is quite literally dependent upon a supply of fresh water. Like Angelus Silesius, the evolutionist knows that *"without me, God could not endure for a moment."** For the difference in kind that exists between Matter, Body, Mind and God is not the proof of their independence, it is simply the condition of their dependence; that is, it is a startling fact of the evolutionary process.

From the evolutionary standpoint, it is significant that the great religious teachers have always stressed the urgency of knowing God (or attaining Nirvana) in this life, which is to realize Eternity within Time and Infinity within the finite. There is no question of quitting the earth for Heaven when knowledge of Heaven has been attained. Saints have suffered martyrdom, but they have neither committed suicide nor willed their own premature deaths, evidently subconsciously realizing the strange dependence of Heaven upon earth, although this is inconsistent with their pre-evolutionary doctrine. Death is the negation of Life, and it is only through life and its evolution that the Kingdom of Heaven can be realized.

MICHAEL BYROM

---

* AUTHOR'S NOTE

"...the Immortal lasts no longer than the mystic's mind...."

"Without me, God could not endure for a moment."

To speak of the Transcendent as enduring and lasting is to reduce it to the relative level of space-time, which is nonsense. What is meant then? Only this: that as explained, devolution involves a change of identity. When we say a living thing is dead, we mean it has changed its identity, because a living thing, by definition, cannot be dead. Similarly, to speak of the Transcendent as failing to endure is to mean that it has devolved or changed its identity because, by definition, the Transcendent has no existence at the space-time level of being.

THE PLAYS OF RABINDRANATH TAGORE

[This is the third and concluding part of **Dr. D. V. K. Raghavacharyulu's** long article. The author is a teacher in the Department of English, Andhra University.—ED.]

III

IN THE NEXT GROUP OF PLAYS, the plays of Tagore's maturity, we find that he rallies forth his artistic perceptions gained in the earlier work and pushes his drama to a better integrated symbolism. There is a better control of form in these plays, a better control of dialectic and of dramatic vision; and there is a greater depth of metaphysical and psychological analysis over which the playwright had hitherto but an amateurish grasp. The obsequious quality of the playwright's earlier mystic flounderings in ecstasy is happily missing in these later plays in which he displays a satirical wit and an urbane humour — just the right ingredients for his drama of flux and perception. The dramatic mood introduced in each of these plays finds an apt objective correlative through a climactic symbol, image or rhythm. In *Mukta Dhara* it is the dual symbolism of the Machine and the Temple, supported by the auditory images of the released current and by the antiphonal voices of the to-and-fro-men and the lonely figure of Dhananjaya as he is left like a stricken Lear, which creates the expressive form of the play. In *Natir Puja* the whole movement of the play is an inevitable progression towards the final dance of death, the dance of devotion; and, appropriately enough, the images and rhythms of the play follow the subtle inner choreography of a mind and heart in torment. In *Chandalika* it is the performing mirror that conveys the delicate variations of the heroine's self-awareness; and even as the mirror turns opaque, her will to love and the mother's will to live lose their power of force. The play is comparable with Tennessee Williams's *Glass Menagerie* in its powerful central symbolism which traces faithfully the course of the fragmented heart in terms of the mother-daughter relationship. Thus the three last plays of Tagore push the horizon of Tagore's drama towards a full-bodied creative symbolism.

In *Mukta-Dhara* Tagore expressed his political convictions with unusual force and directness. He opposed the exploitative economy of the British in India; he protested against the march of gross material progress at the expense of the spiritual; he exposed the emptiness of a mass-movement whose strength was derived not from its own inner

vitality but from a single, suffering individual. In the portrayal of Dhananjaya Tagore was almost prophetic: for, like Tagore's hero, Gandhi was understood by his people, but not his words and actions. The petty jealousies, the divided wills and the crouching movements of the crowds in the play are elements which Tagore undoubtedly took from his observation of the *Satyagraha* Movement in the country. But Tagore does not run away with these contemporary fetishes; he universalizes the meaning of his play so that it becomes a commentary on the whole mechanized civilization of the world today.

The scene of the play is laid against the festive preparations being made by the people of Uttarakut in honour of the Machine constructed by the royal engineer Bibhuti. The purpose of the Machine is to starve the people of Shiv-Tarai into servitude by blocking the life-giving waters of Mukta Dhara. The Engine-tower soars higher than the Trident of Shiva's temple on the opposite mountain-top, symbolizing the conflict between matter and spirit. The people of Uttarakut are more royal than their rulers in the matter of subjugating another nation and they hurl the appropriate rhetoric of abuse against the people of Shiv-Tarai. But Prince Abhijit, orphan of the Free Current that he is, realizes that he must destroy the dam and liberate the waters. The call of the Mother becomes his sole passion and his spiritual mission; and, finally, in destroying the Machine, he destroys himself. But his action attains true tragic dignity, because the individual heroism behind it is reinforced by a higher purpose. The mutual complicity in the tragic world of good and evil, beauty and fatality is indicated by the illusory image cast by the sunset on the Gowri Peak of a bird of flame winging upwards to heaven, and its anti-image, which occurs simultaneously, of a bird pierced by an arrow, caused by the Machine thrusting itself into the heart of the sunset. The play has formal perfection, since it maintains the dramatic unities, although these flow back into the constant quiet drift of the procession of life.

Natir Puja is probably the greatest psychological play ever attempted by Tagore. It is comparatively free from complexities of plot and metaphysics, and by means of a single rhythm accomplishes the dramatic vision of martyred devotion, and the stripping of the ego to the sackcloth of essential humanity. It is the story of Srimati, the dancer at court, who obeys the command of the Sangha and dances before the shrine of Buddha in Ajatasatru's Pleasure Garden — which action is tabu under the pain of execution. Lokesvari, the Queen Mother, is one of the most memorable characters created by Tagore.

She is torn between her genuine reverence for the Buddha and her bitter wrath against a religion which has undermined the existing social norms in favour of a democratic order of *maitri*. The opposite pulls of love and hate towards the Buddhist faith internalize the conflict within her. Her expectations have all been tantalizingly unfulfilled: her husband has given up the *dharma* of a *kshatriya* to accept the monastic orders; her sons, by betraying the ideals she had cherished for them, has made her motherhood worse than barren. How can she accept a faith which does not recognize these individual cravings, but rather demands that they be submerged in Nirvana? The impersonal approach to faith is impossible for her; she waits for some emblem that would make accessible to her the old fervour in terms of personal meaning. The *nati*'s dancing her way to a noble death transforms her, and she recovers a lost memory of the gospel of compassion. She, too, throws away her jewels and chants the threefold incantation of the Buddha. Thus the death of Srimati is no death, but a life springing from a life laid down — all part of a greater design of perfection.

Chandalika is a powerful play, a miracle of dramatic economy and concentration. It is symbolic action that takes place entirely within the human psyche, tracing the consequences of a newly acquired sense of power and a new access to knowledge. The theme is taken from a Jataka story in which Ananda, the famous disciple of Buddha, asks for water from a *chandala* girl, who promptly falls in love with the monk. Buddha saves Ananda from temptation. This simple theme becomes a psychological drama of intense conflict in the hands of Tagore. The writer does not fashion a propaganda play out of a story which has definite modern connotations, but instead, makes it the tale of the passion of every woman. Prakriti, the girl, feels that she is among the Elect, and that she has been reborn. This new birth, in which the stigma of her caste has been wiped out, must also be fulfilled by making a gift of it to the creator of it. She asks her mother to exercise her magic charms and bring Ananda to her feet. The mother at the last moment fails, because Buddha saves Ananda when the latter is unequal to the task of emerging unscathed out of the ordeal. Prakriti sees the image of the decline and fall of Ananda in the magic mirror, watching her lover's radiance and vitality being sapped by her mother's charm. She suddenly realizes that the God of Creation is more terrible than the God of Destruction. Chandalika is the great Sakti herself and the mother is the primæval Earth Mother: acting together, they draw all life to the centre of their being so that the cycle of life

and death and life again may spin itself through pain and delight. Prakriti, the proud girl, loses her mother and encounters her own loneliness and learns the awful lesson that knowledge is not wisdom and wisdom is not happiness. But, unlike her spiritual predecessor Chitra, she obtains this insight through an experience that is woe and a truth that is calamity, by committing the unpardonable sin of meddling with another heart and trying to reduce it to an object over which she can exercise the laws of her own being. Hence she is self-consumed by her pride-system, not self-consummated by superior humility.

Thus the plays of Rabindranath Tagore reveal an organic continuity and a steady advancement in spiritul perception and psychological insight. As Tagore progressed in these latter qualities, he also achieved a symbolic form of drama which was organically evolved by the inner causation of his art. Plays such as *Chitra, Mukta Dhara, Natir Puja* and *Chandalika* are things of sheer beauty and great meaning, and deserve a high place not only in Indian, but also in world drama.

D. V. K. Raghavacharyulu

CRADLE SONG

(Words for the Music of Mozart's *Wegenlied*)

Come to the firelight. You are here alone.
Give up your memories, forget your care.
You are a child, no more a woman grown.
My hands are gentle, child — they soothe your hair.
So let the music soothe your heart asleep,
Let the soft music soothe your heart asleep.

And if the firelight shows upon your face
New sorrows, who shall see? There's none but I
Might look, and into shadows deep I gaze
And find a child. I hush a tired child's sigh.
So let the music hush your heart asleep,
Let the soft music hush your heart asleep....

Thomas Moult

THE WHEEL OF LIFE

[This is a chapter from **Bhikshu Sangharakshita's** book in manuscript, *The Heritage of Buddhism*. In his usual lucid manner the Bhikshu explains the subtle symbolism of the motifs that appear on the Wheel of Life, often depicted on Buddhist monasteries and temples.—Ed.]

According to the *Divyāvadāna* or "Divine Heroic Feats" [of the Buddha and His Disciples], one of the best known *avadānas* of the Sarvāstivādins, the original model of the Wheel of Life was painted over the gateway of the Veluvana Vihāra at Rājagṛha on the personal instructions of the Master, Who indicated exactly how the work should be done. Whether or not of so ancient an origin, it undoubtedly figures on the wall of one of the rock-cut monasteries of Ajaṇṭā, and is still well known in Tibet, where it is often depicted inside temple porches for the edification of the faithful.

The Wheel consists of four concentric circles. Working from centre to circumference, the first circle, which constitutes the hub of the Wheel, contains three animals representing the three poisons: a dove (or cock) for lust (*lobha*), a snake for hatred (*dveṣa*) and a pig for delusion (*moha*), each biting the tail of the one in front. They represent different aspects of egocentric volition which, whether in its subtle healthy or its gross unhealthy forms, keeps going the whole process of conditioned existence. The second circle is divided into two equal segments, one white and one black. In the former human beings whose volitions were healthy joyfully ascend into the realm of the gods; in the latter, those whose volitions were unhealthy plunge terrified headlong into hell.

The third circle is divided into six segments, one for each of the six classes of sentient beings. At the top is the realm of the gods, next (in clockwise order) the *asuras,* then the animal kingdom, at the bottom the infernal regions, after that the plane of the *pretas* and finally the human world. In each sphere of existence the Bodhisattva Avalokitesvara, representing the omnipresence of Absolute Compassion, appears in a differently coloured Buddha-form with insignia appropriate to the needs of its inhabitants. As a white Buddha he plays the melody of impermanence on a lute to the long-lived gods; as a green one brandishes at the warlike *asuras* the flaming sword of knowledge, which alone wins the true victory; as a blue one shows the animals a book; as a smoke-coloured one showers the infernal beings with ambrosia; as a

red one regales the *pretas* with food and drink; and as a yellow one bears among men a staff and begging-bowl, symbolical of the holy life which they alone of the different classes of sentient beings are fully capable of leading.

The fourth and outermost circle of the Wheel is divided into twelve segments, each representing one of the *nidānas* or "links" in the process of the *pratītyasamutpāda* or "conditioned co-production" of the so-called individual stream of consciousness-volition as, appearing now in one, now in another of the six spheres, it twists round and round in the vortex of conditioned existence. The first two segments (again counting in clockwise order from the top) depict a blind man with a stick and a potter with a wheel and pots. These represent *avidyā* and the *saṁskāras* ("ignorance" and the "formative" psychological factors), which together constitute the *karma*-process of the past life and in dependence on which arises the result-process of the present life. This result-process is covered by the next five segments, which respectively depict: a monkey climbing a flowering tree; a boat with four passengers, one of whom is steering; an empty house with six apertures; a man and woman embracing; and a man with an arrow stuck in his eye. The monkey is *vijñāna,* consciousness; not in the widest acceptation of the term, but in the narrower sense of the initial flash of consciousness arising in the mother's womb at the moment of conception in dependence on the last flash of consciousness of the previous life. This *paṭisandhi* or "re-linking" consciousness, as it is technically called, is neither the same as nor different from the *cuti-citta* or "death-consciousness" by which it is conditioned. Hence it does not constitute an unchanging, transmigrating entity. Though the requisite physical factors are present, in the absence of the re-linking consciousness no conception can take place. The boat and its four passengers are the *skandhas,* the five "groups" or "heaps" into which Buddhism analyzes the psycho-physical personality. These are *rūpa* or body (the boat) and *vedanā* or feeling, *saṁjñā* or perception, the *saṁskāras* or non-volitional mental phenomena and *vijñāna* or consciousness (the four passengers: consciousness is steering). The empty house with six apertures stands for the six sense-organs (*ṣaḍāyatanas*), mind being reckoned as the sixth, while the man and woman embracing represent contact (*sparśa*) in the sense of the mutual impingement of the sense-organs and the external world. The man with the arrow stuck in his eye depicts feeling (*vedanā*), whether pleasant, painful or neutral. The eighth, ninth and tenth segments of the circle show a

woman offering drink to a seated man, a man gathering fruit from a tree and a woman great with child. These represent the *karma*-process of the present life. The woman offering drink to the seated man symbolizes thirst or craving (*tṛṣṇā*), the man gathering fruit from the tree grasping (*upādāna*) and the woman great with child "becoming" (*bhava*) or conception. Though the Theravadins include the last of these three links in the *karma*-process of the present life, it ought really to be reckoned as the first link of the result-process of the next life. According to the Sarvastivadins, who interpret the word differently, it refers to the *antarabhava* or period of "intermediate existence" between two lives of which the *Bardo Thodol,* known in the West as *The Tibetan Book of the Dead,* paints a vivid picture. The eleventh and twelfth segments, representing the two links which constitute the result-process of the next life, show a woman in childbirth and a man carrying a corpse to a cemetery on his back. The first obviously illustrates birth, the second (old age, disease and) death. Thus after being divided into *karma*-processes and result-processes the twelve *nidānas* of the *pratītyasamutpāda* are distributed over the past life, the present life and the future life. Herein it should be noted that ignorance and the formative psychological factors, the *karma*-process of the past, coincide with craving, grasping and becoming, the *karma*-process of the present. Likewise consciousness, name and form, the six sense-organs, contact and feeling, the result-process of the present, correspond with birth and death, the result-process of the future. In each life *karma*-process and result-process go on simultaneously, the result-process of the preceding co-existing with the *karma*-process of the succeeding existence. The *karma*-process in a way resembles the *Wille* and the result-process the *Vorstellung* of Schopenhauer's philosophy.

To summarize the message of the twelve segments: Sentient existence consists of activities set up through spiritual ignorance; as a result, beings take rebirth as psycho-physical organisms equipped with sense-organs by means of which they establish contact with the external world and experience pleasant, painful and neutral sensations; developing a craving for the pleasant sensations, they try to cling on to the objects that produce them, which leads (according to the Theravadins) to fresh conception in a womb or (according to the Sarvastivadins) to the plane of intermediate existence; in consequence of this they again have to undergo birth, old age, disease and death.

Finally, peering over the rim of the outermost circle a fearsome monster wearing a head-dress of skulls is shown clasping the Wheel with

all its circles and segments in his teeth and between his arms and legs. This is Death or Impermanence. Outside the Wheel above the monster's head, floating on clouds to the right, the Buddha compassionately points out to sentient beings the way of release from conditioned existence.

BHIKSHU SANGHARAKSHITA

THE PROMISE

Crouch the mountains in the night and half-light
of a dim November dawn
When blind shadows grope pretending they can't see
the wood for weeping trees
Lost in their own length and breadth mingling with the
swirling mist
Whispering your here words within words
words without being
Words without hinge through thin reeds writhing
Along a pathway spiked with thorns and cowled cruel kind of stones
that were there and know owl mooney beams have eyes
owl mooney beams have lips that pray and pray
and suddenly
in the cry appears
And darkness with a curtsey picks up its skirt and runs
And softly the winds call and the white mist curls and crosses
to the clouds
Mountains kneel and the hills bare their breast and bow
as into the mourning there rode a great rhythm of light
it girdled a circle of hawthorn ash and oak
it flashed to the middle
where shadows had lain heavy across the soil
and there out of the belly of the earth
red-rose
a great lepping flame.

CHARLES JONES

BERNARD LEACH

FIFTY YEARS AS AN ARTIST-POTTER

[**Mr. J. P. Hodin**, a scholar and art historian, already familiar to these pages, is the author of this very interesting article. Against a background of the European tradition in pottery he traces the development of the artist-potter Bernard Leach, who combines in his work the best of both the Orient and the Occident.—Ed.]

I want no praise, if I have given truth or beauty, praise God. I would praise Him from the Mouths of Hell.*

Fifty years of any activity is a long time in a man's life. To assess the significance of Bernard Leach's personal achievement and of his art, we have to consider the general situation of the potter at the time when he himself started work far away from England. Only thus can we define his individual contribution to the development of the craft of pottery, the direction of his mind—nourished as it was by diverse traditions and seemingly contradictory stimuli—the uniqueness of his fate and his personality. For strangely enough he was considered in Japan as an almost symbolic figure as early as the first decade of his career, a reputation which was enhanced by the fact that he was a European who, living in the Far East, had also adopted some of its basic spiritual attitude. Moreover, even in Europe, the unfolding of his work and thought made him a legendary figure as early as the nineteen-forties.

The great problems which faced Bernard Leach when starting his pottery in St. Ives in 1920 were complex. How could the individual potter work and exist against the background of industrialization? What was his moral and artistic function in modern society? How should the relationship of art and life be resolved, how the co-operation between master, pupil and apprentice, the employer and employee? Was there a future for the spiritual co-ordination of East and West, for an ideal unity and wholeness? Could any art and craft worthy of its name exist without a religious foundation in the personal beliefs of its creator? And questions of technique, of form and texture, of decoration and purpose, the merging of the various sources of inspiration into a personal style. All this had to be considered, and so it was during these fifty eventful years.

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*Bernard Leach: *An English Artist in Japan* (Tokyo, 1920)

In 1911, when Bernard Leach, who had started as a draughtsman and etcher, embarked on making pots the new movement, leading to the establishment of the modern artist-potter, had just begun in Europe. It started in France in the middle of the nineteenth century when Paris was inspired by Oriental, particularly Japanese, art. The most outstanding names in this early development are Theodore Deck, Auguste Delaherche, Ernst Chaplet, Jean-Charles Cazin, followed by Emile LeNoble and Emile Decoeur. Bernard Leach met Decoeur in Paris when the latter was an old man. He described to me the shapes of his pots as "blue-prints carefully drawn, precise and without vitality rather than organic, wheel-thrown forms," a tendency which persists to this day in Denmark, Sweden and Finland. Apart from the influence of the Far East, what is most remarkable in the work of these pioneers is, on the one hand, the insight that art and craft must collaborate to achieve soundness (Deck, Chaplet) and, on the other, the necessity of being rooted in their own rural tradition (Delaherche). For the English development Cazin is of special importance although his influence was only slight. Working in stoneware, with floral decoration in a debased Japanese style, he was appointed teacher at the Lambeth School of Decorative Art. There he met Robert Wallace, one of the family of four brothers, who can be considered as the first English artist-potters. Then there was Reginald Wells, a sculptor who became a potter in 1909 and produced earthenware. He turned for inspiration to the English tradition. Subsequently under the name of "Soon Ware" he produced his version of Chinese Chün wares but at earthenware temperatures. The only man, however, who, in Bernard Leach's eyes, really counts in the new development in England, was William Staite Murray, who began to experiment with pottery around the year 1915. By the time Leach and Hamada arrived in England, in 1920, Murray was already wrestling with the problems of very high temperatures and working under the inspiration of Sung pottery. In the early twenties, under the influence of Shoji Hamada, his style changed considerably. William Staite Murray conceived his stoneware pieces as abstract works of art, a conception to which Bernard Leach is basically opposed.

From France the modern movement spread to the north. Its next repercussion was in Denmark (Royal Copenhagen). What did the French and English precursors achieve? None of them radiated any great vitality. The Wallace brothers based their work on the European tradition which came from Germany, the only real European tradition of stoneware. They made contact with Cazin who worked from the

Japanese stoneware tradition, which originates in China. Here we find ourselves at the root of the stimulus which produced the modern movement in England.

The modern movement signifies the end of the old movements which were peasant movements. When the peasant-potters were infected by industrialization, they left their potteries, went to the factories and were lost in the machine process. Against the mechanization and materialization of the machine-age, William Morris and John Ruskin fought a fierce battle for a new craft movement. This counter-industrial revolution which aimed at rescuing handiwork was primarily addressed to educated people. The consequence was that the "new" potter began to look away from his own tradition which was that of a rural craft and finally from all similar traditions in other countries and became the modern eclectic "conscious" craftsman. This movement of Morris's, although now dead in England, spread to all industrialized countries, the last of which, nearly one hundred years after Morris's birth, was Japan. The modern craft-movement did not start there before 1929-30 (Yanagi, Hamada, Kawai), but became more influential than the English craft movement at any time. This is to be seen as the first interplay in the crafts between the two sides of the world, effectuated under the pressure of industrialization and bringing the world into a full circle.

One thing which gave impetus to the modern movement in Europe was the number of big collections of pottery in which the place of honour was then given to the later Chinese work from the Ming Dynasty in the fourteenth century right up to the end of the Ching Dynasty, *i.e.*, to modern times. When Bernard Leach returned to Europe in 1920, opinion had changed. The emphasis now was on the Sung Dynasty which the Chinese had always claimed to be the great period. It was the excavations of Chinese tombs during the building of the Chinese and Korean railway, which brought about this change and the world suddenly became aware of the achievement in pottery of the Tang and Sung Dynasties in China and correspondingly of that of the Korai Dynasty in Korea. The fact that the world recognized the great ceramic period was of importance for Bernard Leach. He had experienced the impact of this period in the East himself, especially during his stay in Peking (1916-1918), where the remnants of its spirit were still alive. Leach had already been in Japan for two years, drawing, painting and making etchings, before he threw his first pot. He actually introduced etching to Japan, having brought an etching press

with him from London in 1909. It is necessary to stress that it was basically the Chinese and Korean tradition which inspired Bernard Leach. Japan's contribution to the influence of the Far East upon him is connected with the ceremonial tea-room and its æsthetics of devotion to beauty, inner calm and meditation in the midst of modern everyday life. The Japanese tea ceremony, and all that went with it, was based on an age-old Chinese tradition but modified through the Japanese national character and the ingenuity of its spirit.

The only teacher Bernard Leach had as a potter was the sixth Kenzan, with whom he worked for two years from 1911 to 1913. He started his career by making principally Raku, a soft earthenware. But, as the master also had a stoneware kiln, he tried his hand at producing some of this too and even a few pieces of porcelain. The best of his early work is reproduced in *A Review, 1909-1914* and in *An English Artist in Japan,* together with drawings, paintings, etchings as well as poems, dreams and meditations on life and art. Some of the overriding ideas that have prevailed throughout Bernard Leach's life were here published in their first tentative version, for instance those on East and West, on Zen and the Unconscious. We find among them perfect formulations, such as: "The last stage of self-consciousness is self-unconsciousness," or "The Zen meditations are an Eastern way of opening the store-house of the sub-conscious mind." And we realize that it was the same fervent spirit which made him write in 1920:—

> I have seen a vision of the marriage of East and West and far off down the Halls of Time I heard the echo of a child-like voice. The books which remain to be written, first and foremost and greatest "The Bible of East and West," greater than Blake's "Marriage of Heaven and Hell," a live union of two hemispheres, a mystic ring on the finger of the world.

And in 1954:—

> For me the greatest gain has been in appreciation of the meaning of "Mu," or unattachment, deeply imbedded in Taoism, Buddhism and ever present in Zen-inspired arts and crafts. It is from this Eastern source that I believe that the Western world can draw sustenance and fresh inspiration. This is the ground out of which Oriental art has grown: this is the source of Shibusa, of nothingness, of emptiness, of non-action, of Nirvana. But Western interpretations of this antithetical thought have hitherto been altogether too impregnated with overtones of rational thinking. "Mu" is no mere negative but a state of undifferentiated being unattached to either

> negative or positive. It is the quality we most admire in pots and it is that rare condition of which we catch glimpses in men and women when the Spirit of Life blows through them as wind through an open window. Then action flows easily and naturally and without over-stress. This is the antidote to a "universal grey" but it is not the outcome of individualism or of intellect. It is the treasure of the humble craftsman and the haven of the greatest artist.

Very soon Bernard Leach began to realize that he was a European and that he did not want to make Japanese or Chinese or Korean pots. He felt the need to know his own roots and studied some books on eighteenth-century English slip-ware, especially Charles J. Lomax's volume *Quaint Old English Pottery* (London, 1909). For the first time he became aware of his heritage in pottery as an Englishman and like old English folk dances and folk songs it made a lasting impression on him. In 1918 Bernard Leach produced a Japanese Raku version of slip-ware (also illustrated in *An English Artist in Japan*), but in 1920, after his return to England, he started to make proper slip-ware until the mid-thirties when he dropped it altogether. The reason was mainly his conviction that a craftsman must move with his own epoch and that harder, stronger wares were more suitable for our modern life.

The ware produced by Bernard Leach can be defined by their use: bowls, vases, jars, jugs, mead-jugs and beakers, dishes, plates, pots, teapots, coffee-pots, boxes and tiles. They are individual pieces signed B.L. and the emblem of the St. Ives Pottery, S.I. The 1959-60 domestic ware (the standard forms) catalogue of the Leach Pottery lists sixty-seven items (oven-proof stoneware and hard porcelain). This ware is produced collectively, the basic forms being originally suggested by Bernard Leach himself. The yearly output is up to 22,000 pieces and the aim of the pottery is to produce the best and most inexpensive shapes for objects of daily life.

A group of ten to twelve people including the apprentices are now working in the St. Ives Pottery under the leadership of Bernard Leach. The foreman is the Cornish potter Bill Marshall, an outstanding craftsman himself who learned his craft from Bernard and David Leach and who signs his individual pieces W.M. Besides wages the group has a share in the profit. When Bernard Leach initiated this group work, he had an ideal notion of its function: "We work by hand against the background of industry," he said to me in 1946.

> There is love, pleasure, and co-operation in our work. We have a certain faith about the matter, that the world needs it. If people

> would plant their activities more with their hearts and not only with their brains, it would be a more peaceful world. The most difficult task to achieve in the experiment is the social one: to create a well-knit group out of a handful of people, some of whom are students, some from the countryside. A high common denominator of belief is requisite. It is rather a question of life including art than of art including life.

After many years of trials, Bernard Leach now realizes that a fully successful group experiment like his depends either upon a superimposed leadership or upon a common ground of belief. This moment in history, he reasons, is neither one of leadership nor has it a common denominator of belief. So, when considering the increasing cost of labour, its successful employment in a co-operative unit grows less and less practicable. One may say that with the "new" order, the community of craftsmen, a nineteenth-century ideal, becomes improbable. Bernard Leach ascribes the difficulties he meets in his group experiment to the inherent strain between artistry and business management. Nevertheless, the forty-year effort of the St. Ives Pottery is a remarkable achievement. Delaherche, after his stay in Paris, lived the life of a recluse, in La Chapelle, from 1894 onwards firing his kiln only once a year. Is it a contradiction that amidst an ant-heap mentality which modern mechanized society has fostered the artist-potter can find only one way out: a hermit-like existence with obligations only to his inner creed and standard?

We spoke before of the impact which Chinese and Korean classical works made on Bernard Leach. Apart from mediæval English earthenware and the English slip-ware of Thomas and Ralph Toft, Ralph Simpson and William Taylor, only the best ware of the Ming Dynasty, early Persian, Hispano-Moresque pieces, German Bellarmines, and some Delf ware can for him take their place beside the classical Far Eastern pieces. The less sophisticated tin-enamelled work from Italy, Holland and England (fourteenth to nineteenth century) has also impressed Bernard Leach; but in contrast to the exclusively "modern" potter who has the whole range of pots made by mankind as a source of inspiration and which of necessity makes him an eclectic, Bernard Leach is basically an artist rooted in tradition (and which true artist is not?) whose doings are dominated by three imperatives only: the character which the material imposes on the form, the use to which the form is put and the fidelity to his own character. The rest is a question of taste. His pots are always sound and often beautiful. They

fulfil, apart from their practical function, a moral function in the Platonic sense. In *A Potter's Portfolio* he quotes William Morris: "Every improvement in the standard of work men do is followed swiftly and inevitably by an improvement in the men who do it." And so to him a pot is always expressive of the man who produces it. "One has to live with fine pots in order to appreciate their character, for they are intimate expressions of peoples and their cultures." It is here that we can find the root of the influence which Bernard Leach, the man and the artist, exercised on his time. When defining a "good pot," and posing the question, "How can we recognize qualities in pots which can be related to values which were already set store by in life?" he will speak of "familiar virtues," suggesting something of the way in which the spirit of a culture and the experience of race flow through the focal consciousness of the individual potter. Thus he demands the awareness of the human background behind pots and this is the essence of his art.

Bernard Leach's work has become simpler, more essential and consequently grander during the last 20 years. Always searching for the concept of "the pot seen as a whole," he has been gradually leaving out the unnecessary both in shape, decoration and colour, and so his work has developed in the opposite direction to eighteenth and nineteenth-century taste. He is truth-seeking, not amusement-seeking, he has tried to fulfil the demands of humbleness, dignity and quietude in the sense of Zen or Tao, which is monastic, severe and serene.

J. P. Hodin

THE STILL CENTRE

Let lightning menace the roof
And its fork-flash blight
The shuddering world, keep aloof,
Keep your candle alight
In your sanctuary which stands
More firmly than steel,
Defy the storm's thundering hands,
At your centre kneel.

Herbert Bluen

THE BRITISH CHILDREN'S THEATRE ASSOCIATION

[Mr. Michael Pugh writes of the British Children's Theatre Association — of which Dame Sybil Thorndyke is the President and he the Secretary — formed last year to give impetus and direction to the existing amateur and professional children's theatre in Britain. —Ed.]

Children's Theatre is a much misunderstood term. In some countries it refers to puppets and in others to live actors: in some parts to child actors and in others to adults performing to children. Most English people, for example, believe that puppetry is essentially for child audiences, but not a single puppet theatre appears in the list of so-called Children's Theatres.

It was not until 1959, when representatives of Children's Theatres met for the first time — without a single puppeteer being present — that any attempt was made to define the term. After a very lively session the only accepted definition was that Children's Theatre performed solely to child audiences, irrespective of whether the actors were adults, drama students, children or puppets. Of course, puppeteers have been at work professionally and in education for many years, using string and glove puppets mostly, though there are a few groups working with rod and shadow puppets. As the British Children's Theatre Association has only recently concerned itself with puppetry very little can be said about this sphere of its work.

The Association came into being, almost accidentally, at a Conference held in Leicester last year. The Conference was arranged purely to provide an opportunity for active Children's Theatre people to meet one another and to discuss their problems. As the first Children's Theatre in the world existed in London as far back as the first World War, the movement growing gradually ever since, it is remarkable that this was the first occasion on which a national meeting was held.

Following a cocktail party at which friendships were made or renewed and well-known names mixed with lesser-known ones, two days were spent discussing the many, many problems concerning this branch of theatre.

Delegates soon realized that not only were their theatres very different from one another but that their aims and methods of working differed considerably too. Some were professionals and some amateurs. Some used adults, others students and others children. Some performed

in theatres, others in schools; some on stages, others in the arena; some encouraged audience participation, others opposed it. Some aimed to educate and others to entertain. And so on. In spite of some strongly expressed views that one or another approach was better, everyone was broad-minded enough to appreciate that the future of Children's Theatre was at stake and this good will resulted in a demand for future conferences and the founding of an association of Children's Theatres.

The first task of the British Children's Theatre Association was to produce a Directory of all Children's Theatres in the country. The second edition of the Directory has just appeared. It includes details of sixteen fully professional companies, all of which tour the country depending to a large extent upon the good will of Local Education Authorities for their bookings. Of the thirty-nine amateur Children's Theatres — Theatres meaning companies rather than buildings — twenty-two have adult actors, usually schoolteachers, four are attached to drama schools, two are youth club societies and eleven use child actors. These numbers will be quickly out-of-date as new Children's Theatres are opening all the time.

In almost every case, these amateur Theatres are sponsored by Local Education Authorities, the same bodies which book the professional companies. This situation is worrying the professionals more than a little, as they foresee a day when Authority-sponsored amateur Theatres will exist in every well populated centre and the more expensive professional companies will no longer be booked. Their concern is understandable, but as some forms of Children's Theatre can best be practised by professional actors the first-class professionals have nothing to worry about.

The next piece of work the Association had to undertake was to compile a Bibliography of plays suitable for performance to child audiences. This was a monumental task. The Association had to avoid producing either just another list of plays or a list of plays unobtainable because they were out-of-print or untranslated. To go some way towards meeting immediate needs an Interim Bibliography was produced last Christmas. It contained only those plays, twenty-nine in number, which had been recommended by at least two Children's Theatres. The full Bibliography, which will appear within the next month or two, is planned to include also details of those "musicals" and "classics" recommended under certain conditions as suitable for child audiences.

There is a great dearth of good plays, particularly for older children, and so a sub-committee has been set up to concern itself solely

with this aspect of the work. It has a Panel of Readers which comments on scripts passed on either by publishers or by authors and is helped to a certain extent by one of the Children's Theatres, which sponsors an annual Play-Writing Competition and produces the winning entries.

Other sub-committees are in the process of being set up to study Drama and Children's Theatre in teachers' training colleges and the requisites of the ideal Children's Theatre building. Of the fifty-odd Theatres in existence, only two have their own buildings. The remainder generally perform in schools. The recommendations of these sub-committees will be presented at the Annual Conference and if accepted will form part of Association policy.

The Association is growing rapidly. Initially, it was expected that only the Theatres themselves would become members, but now an Associate Membership exists for non-Theatre bodies such as universities, colleges and institutes of education and an Individual Membership for any one person interested in this branch of theatre. The latter includes drama advisers, teachers, actors, lecturers, authors and several other kinds of professional people. There are many overseas members too, particularly within the Commonwealth, and this unexpected but very welcome growth has resulted in a series of Papers being published on Children's Theatres in Australia, Belgium, Brazil, Bulgaria, Canada, New Zealand, Poland and South Africa. A Directory of Commonwealth Children's Theatres is being compiled at the moment and eventually there should be similar Directories of European and other foreign Theatres.

This work has been eased by linking up with similar associations in other countries, but many of the everyday problems are peculiar to Great Britain. Until recently, for example, Children's Theatres and Child Drama Centres were working in competition with rather than as a complement of each other. Most Children's Theatres are concerned principally with bringing theatre to children and so assuring an adult theatre of the future, while Child Drama Centres have been opened to use drama as an aid to developing the child's personality. Their aims are quite different but equally important and the Association is concerned with the growth of both types of Children's Theatre.

The difference of opinion that exists between the professional and amateur Children's Theatres is not so easy to eradicate. As in the adult theatre, one is suspicious and slightly afraid of the other. Whereas amateur Theatres centre their activities in particular localities, the professional companies tour the whole country. In other words, audi-

ences for amateur theatres are a known quantity, but the professional Children's Theatres have to find and compete with one another for their bookings, and, incidentally, for their existence. Standards in the professional sphere vary appreciably and though the better companies will survive, there is much bickering at the moment.

The Association has its contribution to make in solving these problems and is fortunate, therefore, to have won the confidence of everyone concerned. There are representatives of Child Drama Centres and professional Children's Theatres on the Executive Committee, as there are spokesmen of every form of Children's Theatre, and so these and other problems should be solved in the not too distant future.

In spite of successive governments tightening their financial belts, the Children's Theatre Movement in Great Britain is more alive than ever before, and it is fairly safe to say that the next five years will see the existing number of just over fifty Children's Theatres doubled or even trebled. There is a pioneering spirit abroad and the day is not far off when a Children's Theatre will be as familiar a feature of every town as the Museum or Public Library.

MICHAEL PUGH

IN SHORT, the Mysteries were in every country a series of dramatic performances, in which the mysteries of cosmogony and nature, in general, were personified by the priests and neophytes, who enacted the part of various gods and goddesses, repeating supposed scenes (allegories) from their respective lives. These were explained in their hidden meaning to the candidates for initiation, and incorporated into philosophical doctrines.

—H. P. BLAVATSKY

NEW BOOKS AND OLD

IQBAL'S CONCEPTION OF ETHICS*

My greetings to Sufi and Mulla alike;
They brought God's message to us.
But their interpretation of religion and scripture
Fills with amazement — God and Gabriel and The Prophet!

THIS QUIP and Iqbal's famous dictum "The Koran emphasizes deed rather than thought" give the clue to his philosophy of life. He was an intellectual rebel, probably the most influential, in the world of Islam at the beginning of this century; and he chose poetry, not history or polemics or philosophy, as the weapon of his attack. The author of this work discusses whether Iqbal is mainly a thinker or a poet, and quotes the poet as insisting that he was primarily a thinker. Opinion varies on this point but the poet is hardly the best judge of his own work. Ghalib preferred his Persian verse to his Urdu poetry, and Rumi called his *Mathnawī* "the roots of the roots of the roots of religion." Babur probably wished to be remembered as a great conqueror, but generations of students of Chaghatai Turkish will hazard the opinion that he will be remembered longer for the exquisite simplicity and directness of his prose style in the *Memoirs*. It is difficult for us to agree that Iqbal was mainly a thinker. He was a philosophical poet, just as Plato was a poetical philosopher; and surely it is with Dante and Rumi and Milton that he must take his seat in Olympus, and not with Shankara, Plato or Kant. His choice of poetry was deliberate, and he cannot be absolved from his responsibility. It is therefore difficult for us to agree with our author when he would have us judge Iqbal primarily as a thinker. Neither he nor Rumi, his master, had a completely worked out system of philosophy, and we would be loath to allow the poets to say that he was a good philosopher, and the philosophers to assert that he was a good poet. He was a major poet of the whole world of Islam, and writing in Persian he attracted an international audience. Had he been able to write in Arabic, he would have influenced the ninety million Arabs in the Middle East and North Africa as well.

The author discusses Iqbal's conception of righteousness, and throws considerable light on man's relationship with society. Iqbal preached a life of dynamic action in the service of mankind, leading to the perfection of the individual soul, and not a life of contemplation or renunciation. It is such a servant of God and man whom he designates as the *mard-i Kāmil, mard-i ḥurr, mard-i mujāhid,* striving for perfection by developing his self (*khudī*) in freedom of action and by service to man.

Rumi's influence on Iqbal has been immense, although they differ in their main philosophy. The metre of Iqbal's poems on *Self* and *Selflessness* is the same as of the *Mathnawī* of Mawlānā Rūm; and in the *Jāwēd Nāma* Iqbal recognizes Rumi as his guide in much the same manner as Dante acknowledges his debt to Virgil.

Iqbal opposed Sufism because it was a philosophy of the weak and the degenerate. Life, according to him, should be lived in three stages: (1) Obedience

* *Iqbāl kā Nazariyya-i Akhlāq* (Iqbal's Conception of Ethics or Moral Conduct). By SA'ID AHMAD RAFIQ. Urdu (Idāra-i Thaqāfat-i Islāmiyya, Lahore. 214 pp. 1960. Rs. 4.00)

to Law; (2) Control of Self; (3) Vicegerency of God. The true "man" must first learn obedience and discipline; then he must develop his "self" by righteous action in complete freedom; and finally he must realize his true relationship with his Creator and become His vicegerent on earth. Unlike the Sufi and the Vedantist, he does not believe in the identity of the human soul with the Divine Principle; he would not agree with the Vedantic relationship of the Atman with the Brahman. He opposes Ibnul-Arabi, and follows the traditional philosophy of Islam, where the Creator and the Created are discrete entities, whose mergence is not possible.

Iqbal opposes the quietism of the Sufis and has hard things to say to those who are cowardly enough to escape from the world and their responsibilities in it. For him it is a principle of ultimate importance that "there is no monkery in Islam." The poet also opposes an esoteric interpretation of religious scriptures, when such doctrines do not energize men to act in the service of mankind.

The style of this book is heavy. When the poet's verses are cited, no references are given to his published work; and there is no index. It is a competent but uninspiring work, written in an unnecessarily cumbrous style. We hope that in a second edition some of these points will be attended to.

ASAF A. A. FYZEE

SIKH SACRED HYMNS*

THE APPELLATION "SIKH" means "disciple," and the suffix "Singh" means "lion." This translation has been described as "an authorized version of certain of the Sacred Hymns of the Sikh Scriptures." It presents the English reader with a sensitive and sympathetic interpretation of the essence of a spiritual message certain to be acceptable to the temper of the best modern thought, which is coming to recognize that, while the different world religions may disagree with one another upon some aspects of their respective doctrines, nevertheless they all agree that there is one Supreme Being and that the creation is propelled by It. And this is the philosophy that is propounded in Sikhism.

The Sikh *gurus* proclaim no new religious doctrine, but only seek to turn men's minds back to the Eternal Wisdom, which alone can cure the soul-destroying disease of theological bigotry, creedal intolerance and all empty forms of ritualistic observances. Wherever and whenever the clouds of ignorance threaten to overcast and darken the skies of human spiritual endeavour, the Sikh teaching suggests this reversion to a way of illumination that has been tested by all the seers and sages of human history.

Guru Arjan (1563-1606), who ranks as the fifth in the hierarchy of the ten Sikh *gurus,* or revealers of the deepest spiritual insight, is accounted one of the most perceptive interpreters of that body of Panjabi literature which is known as the *Ādi Granth,* and is regarded by Sikh scholars as the veritable living voice of all the Prophets, and is accepted by them as the repository of the highest spiritual wisdom available to man.

The *Ādi Granth* returns again and again to the theme that the basic ele-

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* *Selections from the Sacred Writings of the Sikhs.* Translated by TRILOCHAN SINGH, BHAI JODH SINGH, KAPUR SINGH, BAWA HARKISHEN SINGH and KHUSHWANT SINGH. Revised by GEORGE S. FRASER. Introduction by S. RADHAKRISHNAN. Foreword by ARNOLD TOYNBEE. (UNESCO Collection of Representative Works: Indian Series. George Allen and Unwin, Ltd., London. 288 pp. 1960. 22*s.*)

ments of spiritual wisdom may be found in the central teaching of any form of religious doctrine, provided that it is periodically purged of all theological bigotry and thus cleansed of all the dead accretions of ancient superstition and effete dogma.

> No amount of outward observances
> Will remove doubt and delusion.
> The mind is filthy with ignorance,
> How can it be made clean?
> Wash thy mind, O man, in the light of the Word,
> And fix thy heart and thy soul upon the Lord.
>
> (*The Anand Sahib,* ix.)

Such is the music which strikes the inner ear of the greatest sages in their moments of clearest hearing.

Dr. Radhakrishnan believes that the selections from the *Ādi Granth,* presented here, will meet the serious needs of the Occident; for in the *Ādi Granth* is to be found a wide range of mystical experience and many poetic expressions of man's intimate realization of the presence of God and His Divine Love. In this selection of stanzas none can miss, even in translation, the penetrating insight of these singers.

> Celestial Music is heard in the blessed house,
> The heart, where God indwelleth;
> In that happy house,
> In which God hath put forth His strength;
> Heavenly Music is heard....
>
> (*The Anand Sahib,* v.)

V. RIENAECKER

The Ramayana. Translated from German *Das Ramayana* of HERMANN JACOBI by S. N. GHOSHAL. (Oriental Institute, Baroda. vii+104 pp. 1960. Rs. 5.00)

The perennial qualities of the *Ramayana* have attracted people of all ages and climes, and the story has been retold time and again, and the epic has been probed from every possible angle. Dr. Jacobi's valuable study, originally published in 1893, was almost a landmark in studies on the *Ramayana.* Divided into three parts, in the first it enquires into the circumstances that were responsible for the three Recensions, *viz.*, the Commentators', the Bengali, and the "Western." The second part, which studies the extent of interpolation in the epic (mainly in the first and last Books), examines *inter alia* the genuineness of episodes such as Hanuman's burning of Lanka and the magic performances of Ravana and Indrajit. All this is the scholar's ground, which Dr. Jacobi treads (as may be expected) with deftness and sureness. The third part, on the other hand, assesses the place of the *Ramayana* in Indian literature—and here we are gently led into the delectable pastures of literary criticism. The origins of the *Ramayana* in Kosala, the Ikshvaku Prince who later became the God of the millions, the poet Valmiki who must have lived "far from the madding crowd," the evolution of the *anushtup* metre, and the different views on the possible underlying allegory of the epic, all are discussed, not only with that rare German capability for exhaustive and conscientious research, but also with singular insight and luminous understanding. Dr. Jacobi fixes the time of the composition of the epic somewhere between the eighth and sixth centuries B.C., and most scholars would probably agree with this view. We are also invited to enjoy some examples of the wonderful similes in the *Ramayana,* and suggestive parallels are cited between the Rama legend and the Indra myth. The scholar aptly concludes his absorbing study with a tribute to Tulsi Das, the great mediæval poet, second only to Valmiki the *adikavi* in moral purity of tone.

Dr. Ghoshal's translation is competent and readable, and he deserves our

thanks for making available in English this classic of *Ramayana* criticism. Dr. Jacobi is a stimulating and wise guide, and his study will send its readers back to the *Ramayana* with renewed zest and sharpened sensibilities.

PREMA NANDAKUMAR

Buddhism: Its Essence and Development. By EDWARD CONZE. With a Preface by ARTHUR WALEY. (Bruno Cassirer, Oxford. Distributors: Faber and Faber, Ltd., London. 226 pp. Table of Dates. Diagrams. First Paperback Edition 1960. 6*s.* 6*d.*)

It is excellent that this illuminating and comprehensive presentation of Buddhism should now be available as a quality paperback, at a price within everyone's reach; for it covers the ground in a truly remarkable way, sifting essentials from non-essentials, and combining the doctrines with the history of the movement, in the various schools that developed from the original seed. It has the scholarship to satisfy the learned, and an ease of style to interest and please the ordinary man searching for truth. As Dr. Conze writes: "... one can appreciate the real value of Buddhism only when one judges it by the results it produces in one's own life from day to day."

The book sets a standard that will be hard to better.

L. MARR

Japanese Buddhism. By the late CHARLES ELIOT. With a memoir of the Author by HAROLD PARLETT. (Routledge and Kegan Paul, Ltd., London. xxxiv+449 pp. 1959. 35*s.*)

This impressive book is full of interesting and useful information, and, unlike many books which deal with so vast a subject as the history and doctrines of a country's religion, remains eminently readable right through. The author, who also wrote a three-volume work entitled *Hinduism and Buddhism,* died before the present work was completely finished and the last chapter was added by G. B. Sansom.

The book is divided into three parts. Part one deals with a survey of Buddhism in India and China, paying special attention to its canons and doctrines, and the second part with Buddhism in Japan beginning with its introduction to the country from Korea in 552 A.D. Sir Charles Eliot was in a singularly favourable position to undertake an extensive study of Japanese religious history as his post of Ambassador to Tokyo gave him unlimited opportunities for collecting data on "the conflict between Church and State, the growth of protestant sects, ... the preaching of national or universal religion, the evolution of an Established Church lapsing finally into comfortable torpor." All these points are dealt with admirably in the second part of the book. The third part deals with the Buddhist sects in Japan. Tendai, Shingon, Amidism and Zen are dealt with in some detail both from the historical and the doctrinal angle, and, whilst it is impossible to give an adequate account of such a teaching as Zen, for example, in a single chapter, the attempt to do so is good and should lead the interested student on to reading other works on the subject. The book concludes with a chapter on Nichiren. G. B. Sansom says of him, "His life is an example of a militant reforming spirit which is hardly in keeping with the Japanese tradition of tolerance in doctrinal and even in ecclesiastical matters." "... his sect was the most exceptional development in the religious history of Japan." It is a stimulating and interesting final chapter to a worthwhile book which never becomes dull or pedantic.

PEGGY T. N. KENNETT

The Five Mental Hindrances. By NYANAPONIKA THERA. (34 pp.); *Going Forth.* By SUMANA SAMANERA. (56 pp.); *Buddhist Aids to Daily Conduct.* By EDWARD GREENLY. (17 pp.) (Buddhist Publication Society, Kandy, Ceylon. 1961. For free distribution)

Nyanaponika Thera has given us his second, revised and enlarged edition of *The Five Mental Hindrances* and their conquest. The Preface and the thirty-four pages are packed with well-documented information, so vital to those of us who realize that the Unshakable Deliverance of the Mind is the highest goal in the Buddha's doctrine, whether we are devotees of the Southern School of Buddhism or the Northern. *The Five Hindrances* — the original Pali terms are also given — are analyzed one by one, and meditation is suggested for overcoming them. The booklet also contains the chapter on "The Five Hindrances and their Conquest" from "The Fruits of Monkhood," with extracts from the commentary.

Going Forth contains some of the writings of Sumana Samanera, who died and was cremated in Ceylon in 1910. The Pali term *Pabbajja* means going forth from the life of the householder to the homelessness of a Buddhist monk. Sumana was held in great reverence by the people for his deep piety and "the true ascetic's sincere and forceful simplicity radiates from the pages of his little book *Pabbajja.*"

In *Buddhist Aids to Daily Conduct,* the author rightly emphasizes how for a thought to be effective it must become habitual and quotes from that remarkable passage in the *Visuddhi Magga*: "The duration of the life of a being is, strictly speaking, extremely brief, lasting only while a thought lasts." This small booklet also explains how one can deal with the three great sources of evil, *lobha, dosa* and *moha.*

SISTER VAJIRA

The Heritage of the Last Arhat or Lord Mahavira, The Message of Jainism. By CHARLOTTE KRAUSE. Foreword by V. RAGHAVAN. Adapted by BALCHANDRA M. PARIKH. (Shri Chimanlal R. Kothari, Madras. viii+39 pp. 1960. Price not mentioned.)

This booklet contains a lecture delivered by Dr. Krause, a well-known German scholar of Indian scriptures, on the message and spirit of Jainism. The lecture has been simplified for the convenience of non-academic readers.

Dr. V. Raghavan of the Madras University says in his Foreword: "It is as a religion of intense moral fervour that Jainism, on its practical side, appeals most to students of religion." Non-violence, self-control, abstinence and austerity are the three cardinal principles of this philosophy, which make it an ethical way *par excellence.* Dr. Krause deals with the basic tenets of Jainism in the wider perspective of religion at a highly philosophical level.

Jainism teaches self-conquest and enjoins one to act with care, wakefulness and watchfulness. The reasons for undertaking vows of various kinds — the five Mahavratas for ascetics and lesser vows for the layman according to his capacity — are carefully explained. These vows help one to attain salvation, which is the aim of Jainism.

Among other topics discussed are the Soul, *Karma* and the four desirable mental attitudes, amity, appreciation for one who has freed himself from all defects, compassion for the afflicted and equanimity or lenient indifference to those committing sins. These are important as regards the individual in the community and pave the way for a smooth social existence.

The booklet is useful as an introduction to the tenets of Jain philosophy.

S. K. JHAVERI

The Sāṁkhya Kārikā of Īśvarakṛṣṇa. By RADHANATH PHUKAN. (Firma K. L. Mukhopadhyay, Calcutta. 165 pp. 1960. Rs. 5.00)

John Davis who translated this philosophical classic in 1881 wrote:—

> The system of Sāṁkhya contains nearly all that India has produced in the department of pure philosophy. Other systems, though classed as philosophy, are merely devoted to logic and physical sciences, or to an exposition of the Vedas.

Since then, this text of seventy cryptic verses has been annotated by more than one scholar; but the present study is marked by an originality of approach all its own. The author, whose style never flags, sets out to establish in his sixty-eight page Introduction that the ancient Sāṁkhya wisdom anticipates most of the findings of modern science:—

> Thus its method of treatment of the subject, and its conclusions also, are the same as those of Modern Science. Here, in its philosophy, we find the Quantum Theory, the Relativity Theory, the Second Law of Thermo-dynamics, the Theory of Space-Time and all such things.

The translation and notes are all coloured by this attitude and one wonders whether the author has set forth the ancient thought in its true perspective. Some straining of the text is inevitable in drawing conclusions like the following:—

> "... the Avyakta Brahman is Static." (p. 52)
>
> "Prakṛti is the *phenomenal* Cause of the Universe." (p. 48)
>
> "Not only are the Puruṣas many, but the Prakṛtis are also many, so that each Puruṣa has his own Prakṛti. (p. 149)

In the author's zeal to harmonize the tenets of Sāṁkhya with those of Vedanta, though he tries to derive support from the thought of Sri Aurobindo, concepts fundamental to the system like the dualism of Prakṛti and Puruṣa get blurred.

None the less, the book deserves to be perused by scholars carefully for its lucid exposition and modern approach.

K. KRISHNAMOORTHY

John Calvin and the Calvinistic Tradition. By ALBERT-MARIE SCHMIDT. Translated by RONALD WALLACE. (Longmans Green and Co., Ltd., London. Harper and Brothers, New York. 192 pp. English edition, 1960. 6*s.*; $1.50)

Albert-Marie Schmidt's comprehensive introduction to the life and work of Calvin is one of the "Men of Wisdom" series (which includes such names as the Buddha, Socrates, Muhammad, Moses and St. Augustine) and it marks the three hundred and fiftieth anniversary of Calvin's birth. Devoting about half the book to an account of Calvin's life, and the other half to extracts from his works; the author's aim, as he says, has been to

> gather together the various things he told us about himself and his actions, and from these to endeavour to bring out the basic features of a portrait of the man's mind. In doing so my purpose has been not to make my readers mere enthusiastic devotees of the reformer from Picardy, but, rather, to lead them to a recognition of the unchanging relevance of the tasks he undertook, and the pressing urgency of the religious problems which he tried to solve.

The challenge of Christianity to the modern world is no less strong than the challenge of the modern world to Christianity. Sooner or later the two will have to come to terms. Essential to that process, as this book seems to recognize, will be an understanding of the part played by such personalities as Calvin in the history of the development of orthodox Christian tenets.

IRENE R. RAY

Prayer: A Study in the History and Psychology of Religion. By FRIEDRICH HEILER. Translated and edited by SAMUEL MCCOMB with the assistance of J. EDGAR PARK. (A Galaxy Book. Oxford University Press, New York. xxviii+376 pp. 1958. 15*s*.)

First published in 1932, this richly documented study — so richly that Dr. McComb has found it necessary to reduce the number of quotations — has already become a classic. Like William James, Professor Heiler bases his discussion and conclusions securely on the recorded experience of a multitude of witnesses, philosophers, mystics, men of action in many lands and many centuries. He regards prayer as "the central phenomenon of religion," but not of any and every religion.

> All original, direct prayer [he says], that of primitive man as that of the greatest saints, is a trustful intercourse with God, a personal relation to Him, in which are always reflected earthly relationships, those of subject, family, friend, lover.

He therefore does not admit that adoration, or reverent contemplation and devotion, though "absolutely necessary elements in religious experience," in themselves constitute prayer, since they may have secular objects, or may cohere with a pantheistic or impersonal conception of ultimate Reality. Thus the essence of prayer is for him "a living communion of the religious man with God, conceived as personal and present in experience." This is not to say that the philosopher or the mystic does not really pray — indeed, Dr. Heiler devotes a substantial portion of his book to their testimonies. He distinguishes, however, between mystical and prophetic prayer: the former "has its roots in the yearning of the devout person for union with the Infinite," while the latter "arises from the profound need of the heart and the longing for salvation and grace." No reader, whatever his own beliefs and practice, can be unmoved or unenlightened by this far-reaching, sensitive survey, in which judgment is informed by scholarship and clear conviction is blended with catholicity of spirit. It should be said that "psychology" in the sub-title is to be read only in the general and not in any technical sense.

BASIL A. YEAXLEE

The Unconscious Mind. By KENNETH WALKER. (Rider and Company, London. 256 pp. 1961. 21*s*.)

This book is a welcome addition to the rapidly growing literature on extra-sensory perception (ESP) — welcome because it is exceptionally free from bias or prejudice. The title is not informative, but the book is, in fact, concerned with psychic research, telepathy, clairvoyance, radiesthetic medicine, dowsing and kindred subjects.

Mr. Walker makes clear that he has little direct personal experience of ESP, but he gives useful critical assessments of the evidence for its existence, and of the merits of the various explanatory theories. The author's deep and sympathetic understanding of his subject is shown clearly by his description of the mystic and the contemplative; at the same time his refreshingly practical approach is also apparent throughout the book, notably in his quotation about telepathy on pp. 131-132:—

> It [a deer] would be unable to decide whether the telepathic warning on this score referred to a tiger in the vicinity now, to one a hundred and fifty miles away, or to one that would be there tomorrow. And to this we have to add that if it were a deer conversant with the subtleties of Freudian symbolism, it could not even be sure whether the animal was a tiger at all and not a veiled intimation of some sex aggression.

The final chapter, "The Significance of the Whole," is, perhaps, the weakest section of the book. Mr. Walker deals

here with subjects such as precognition, contacts between the unconscious regions of different minds, and the field theory and the level of consciousness, and discusses how such ideas can dovetail in with the present body of orthodox science.

This book is instructive and very readable for those who are not already familiar with the concept of ESP, while for those who are working in this field it provides a precise and accurate appraisal of the present body of knowledge. All the important references are given, and there is an index.

PHYLLIS G. CROFT

Bay Windows into Eternity: Glimpses into the Unseen. By A. GRAHAM IKIN. Foreword by THE REV. CANON, J. B. PHILLIPS. (George Allen and Unwin, Ltd., London. 135 pp. 1961. 15*s*.)

The somewhat curious title, derived from a simple experience of the writer, illustrates the method of her thought. The windows of her working room requiring drastic repair, she decided to replace the flat planes with deep bays. From her observations of the process and the effect of the reconstruction, she worked out a parable of the inner life of the spirit. Such analogical writing is typical of the mind which holds the diversity of the world in unity. Body and spirit interpenetrate. Inner and outer belong together. Each can throw light on, and bring out the meaning of, the other. Hence the twenty meditations, each originating from a different circumstance and superficially disparate in content, have a certain unity of theme. They are written for

> those who seek to deepen their own spiritual lives and to play their part constructively in this critical period of human history in which mankind is challenged by the very destructiveness brought into being by men, to find the way of the spirit, which is harmony and peace, on earth, as in heaven to men of good will.

The book is warmly commended in a Foreword by Dr. J. B. Phillips, the famous Bible translator; and is dedicated to the late H. T. Hamblin, whose influence pervades its pages and who is clearly something of a *guru* to the author. The appeal of the book is likely to be varied but some will rate it less highly than they do Miss Ikin's previous works, especially the monographs on spiritual healing. The viewpoint is definitely Christian and the words and idioms of Christian thought and experience are freely used. But it seems likely that this author has something to say to men and women of good will even when the premises and terminology differ.

MARCUS WARD

Europe of the Heart. The Autobiography of FATHER DOMINIQUE PIRE as told to HUGUES VEHENNE. Translated from the French by JOHN L. SKEFFINGTON. (Hutchinson of London. 221 pp. Illustrated. 1960. 21*s*.)

This is a simple story, made memorable by the achievement it records, of how simplicity and single-mindedness can not only move mountains, but, perhaps more difficult, move the hearts and minds of men.

Father Pire is a Belgian priest of the Dominican order, a fragile person, apparently free from the emotional and mystical upsets that beset so many others of comparable stature. He therefore seems ideally fitted for the role that he so easily stepped into in May 1948. A role that led him from the common round of parish priestly duties to involvement in international affairs on behalf of the refugees of Europe, and which eventually led to the Nobel Peace Prize for 1958.

His work for refugees started in 1948

following a talk given to his young people's class by an American social worker. The desire of these young people to "do something" resulted in the sponsorship scheme which has remained central to his programme ever since.

Sponsorship was successful as a catalyst because it brought the problem home in terms, not just of statistics or money needed, but of suffering individuals needing individual help. Soon the small village of La Sartre had awakened to the need, and Father Pire's office had to expand to cope with the flow of offers from would-be sponsors, monetary and material help, and of letters from the refugees themselves.

The work mushroomed in the ten years leading up to the Nobel Prize, and by then had resulted in the building of six refugee villages in various parts of Europe, and the placing of several thousand refugees in jobs and houses.

Although this is a story of a simple need, clearly seen, and single-mindedly attended to, it need not have been so. Father Pire is a Catholic who has been reproached by his superiors for too great a catholicity, for seeing the problem in terms of humanity rather than of Catholics, Protestants, Agnostics or Jews.

Like the truly great of all ages he is a Universalist, who cannot be contained within a formula. He speaks in this autobiography of a modern secular faith of universal goodwill. He maintains that we must forever seek to convert this good will into deed. The focus of this conversion at the present time is all those in pain and distress. Once the need is seen, the action must follow.

VIVIAN WORTHINGTON

Finding Out About the Incas. By COTTIE A. BURLAND. Illustrated by ELIZABETH HAMMOND. (Exploring the Past Series. Frederick Muller Ltd., London. 144 pp. 1960. 9*s.* 6*d.*)

This is an excellent introduction, short and readable yet packed with information. Moreover it is based on excavations and almost contemporary documents, and there is a welcome absence of prejudice against a civilization so different from our own.

Our author first refers to a book written by the son of an Inca nobleman alive at the Spanish conquest. Its sketches enable us to know exactly how the Incas looked and what they wore. In his next chapter he outlines what is known of the pre-Inca civilizations of Peru, giving approximate radio-carbon dates. Chapter three is a description of Cuzco, the Inca capital, and of the sacred festivals held there. Chapter four deals with the other towns and the villages, and the way of life of the people. In chapter five we read of the Inca roads and learn not only of the bridges that carried them across mountain chasms but also of the state organization dependent on these roads.

With chapter six we pass on to the coastal people. Their balsa-wood rafts, their fishing and their voyages are vividly portrayed. The seventh chapter deals with the complicated state records made on knotted strings and painted boards, and the eighth chapter is devoted to the Inca religion about which, unfortunately, little is known.

The book ends with an outline of Peruvian history since the Spanish conquest and a reference to the recent revival of interest in Inca art and language.

C. A. WINYARD

A Treasury of Masonic Thought. Edited by CARL GLICK. Foreword by CHARLES W. FROESSEL. Introduction by WILLIAM SHERWOOD. (Robert Hale, London. xviii+271 pp. 1961. 21*s.*)

This collection comprises (i) Expres-

sions of Masonic thought from the writings of some of the world's greatest men of letters who were Masons and also from lesser known Masonic writers and (ii) Extracts from non-Masonic authors. Anthologists do not always — not to say rarely — agree in their selections, so that a little criticism may be forgiven. Some may think that in this case the net has been spread too widely, and that although the principles of religious, moral and social conduct which are here collected are such as all Masons willingly subscribe to, too much space has been devoted to those that are not peculiarly Masonic, *e.g.*, in the case of the hymn "Now the Labourer's Task is O'er" or in that of Hamlet's Soliloquy. Again, one may be perplexed by reading on one page an extract from Daniel Webster to "Let our object be OUR COUNTRY, OUR WHOLE COUNTRY, AND NOTHING BUT OUR COUNTRY" and on the opposite page Walter H. Judd's observation that although love of one's own is good, if it becomes uncritical loyalty to one's own exclusively, then it divides instead of unites. The Editor has used his literary experience both as a writer and a university teacher in collecting his anthology, which cannot fail to interest and stimulate members of the Craft and to give those outside the fraternity some idea of the width and depth of its teachings. Moreover, from a practical point of view it will be found of great use as a quarry for apt quotations both in the spoken and the written word.

LEWIS EDWARDS

THAT mystic books and manuscripts exist, but remain inaccessible simply because there is no man ready to read the first page of any one of them, becomes the conviction of all who have studied the subject sufficiently. For there must be the continuous line all through: we see it go from dense ignorance up to intelligence and wisdom; it is only natural that it should go on to intuitive knowledge and to inspiration. Some scant fragments we have of these great gifts of man; where, then, is the whole of which they must be a part? Hidden behind the thin yet seemingly impassable veil which hides it from us as it hid all science, all art, all powers of man till he had the courage to tear away the screen. That courage comes only of conviction.... The difficulty in this case lies in man's incredulity. It requires a great tide of thought and attention to set in towards the unknown region of man's nature in order that its gates may be unlocked and its glorious vistas explored.

—*Through the Gates of Gold*

THE INDIAN INSTITUTE OF WORLD CULTURE

[This is a talk delivered by **Shri Haneef Jawaid, M.A., LL.B.**, at the Indian Institute of World Culture, Basavangudi, Bangalore, in December 1960. The speaker argues the reality of the spiritual and mystic side of man. — ED.]

MYSTICISM

IT IS NOT without trepidation that I approach this profound subject of mysticism. When we talk of mysticism we talk of God. To that major question "Is there a God?" there are three classical answers. The first "Yes," the second "No" and the third "Yes and No."

I shall deal with them in the reverse order, as it is easy to dispose of the third, the agnostic's, answer.

The agnostic's position is very simple. He maintains, and to a certain extent correctly, that man is a finite being, his mind is a limited entity. God and Universe are infinite. Naturally human knowledge is partial and will always remain incomplete. Therefore, we can never have satisfactory and positive answers to such ultimate questions as the existence of God, immortality of the Soul or Free Will etc. Let us not, therefore, bother ourselves about such unknowables. If, however, we still want to be on the safe side we can pray in the following manner. "O God, if there be God, Save my Soul, if there be a Soul."

Though there have been many great agnostics this attitude seems to be essentially one of smug complacency.

But the second attitude, that of out-and-out denial, the atheist's answer, requires great courage on the part of its exponent. Man sometimes feels helpless and inadequate. He strongly feels the need for spiritual strength. Many find this strength in God. But the atheist rejects God completely. In order to disbelieve he must have a well-knit and profound philosophy of life. This has been provided by Materialism which draws its main inspiration in modern times from science.

I should have very much liked to examine this question in some detail, but I must be brief. The main achievements of our age have been in the fields of science and technology. These positive sciences deal mainly with matter. They have been able to analyze matter into its components and gain a knowledge of its workings. With this knowledge they have been able to harness the forces of nature in the service of man. These achievements have made a profound, perhaps too profound, impression on modern man. He has come to believe that the world of matter is the only real world. Since we can see and touch matter, only those things which we can see and touch are real. So much so that he has no philosophers other than vocal and militant atheists, no philosophy other than Materialism and no faith other than atheism.

There is still another way in which science has affected religion. It claims to have completely destroyed the accepted view of the universe and man's place in it. According to religious tradition the earth was the centre of the universe and man the crown of creation. Copernicus completely disproved this concept and reduced the earth to a mere speck of dust and man to a negligible factor. We hear about this so much that we have almost come to believe it. But we must examine it carefully and ascertain if it does really affect or alter fundamentally the religious view and whether Materialism can be accepted as a true philosophy of life.

Science no doubt has been pushing

the frontiers of knowledge further and further back. But the more we know, the more we are confronted with ever-widening areas of the unknown. Each illumination only reveals the immense dark yet to be conquered. As scientific knowledge increases, the mystery of creation deepens. Science has not been able to solve the riddle of life, the relationship of mind and matter, the question of human free will. Nor can it go into the question of values. It is inherently incapable of dealing with the entire realm of mental creation such as beauty, music, art and so on.

Man no doubt is a puny biped, the weakest thing in nature. But he is "a thinking reed." He can measure the stars and probe into the mysteries of the atom. I for one am not able to understand how the immensity of astronomical space or of geological time affects man's significance.

Happily this position is being acknowledged by many leading scientists. Science is becoming mature and is giving up the smug "confidence of the youth for the wisdom and the hesitation of the old." "Science far from rejecting the concept of meaning and purpose of creation is becoming humble in the growing realization that it cannot explain the totality of things human and divine."

I am here greatly tempted to refer to another interesting problem in this connection — the relationship between philosophy and religion and the meaningless controversy over the relative importance of reason and intuition. But it is time for me to turn to the third answer to our question about the existence of God, that of positive affirmation. This is the answer of the religious believer and, more particularly, of the mystic. I shall have to confine myself to Mysticism which is the highest and purest form of religion.

Now, what is mysticism? Without trying to give a precise definition, and putting it in general terms, it is a unique personal experience wherein the mystic comes into direct contact with reality. It is an immediate apprehension of a higher world. When reality reveals itself to the knower different degrees of the personality of the knower are involved, depending upon the type of reality. Let me illustrate this with an example. Suppose you hear a bell ringing. Only the sense of hearing is involved and there is an end of the matter unless, of course, it is, and if you know that it is, a dinner bell, when your mouth might begin to water; or if you know that it is, as it really is, a call for prayer a sense of reverence might come upon you. Going a step further, suppose you are listening to an address by an eminent person or to a piece of good music: the whole of your being will be involved. Now in the case of a mystic experience not only the whole personality but more than the ordinary faculties are involved. It is therefore sometimes described as a mode of participation, as against a mere acquisition of knowledge.

Mystic experience is not so rare a phenomenon as we are prone to think. It is as old as history and as widespread as humanity. Most of us at some time or another have had occasional and faint glimpses of the mystic mood in our solemn moments. For instance the enjoyment of a piece of sublime art, or a lovely sunset can "snatch us completely away from all that is earthly and elevate and transport us to a world more glorious and more beautiful." It is similar experience which the most sensitive and imaginative among us, the musicians, artists, poets and divines, attempt to convey in their work.

As Evelyn Underhill points out it appears as though within this human frame is locked up a unique and highly complicated gadget which receives messages from many sources. But most of us record only the messages which come from our senses; we are unable to attend

to and decode the messages that are being received from other sources.

The true religious mystic — I am using the word "true" advisedly, and I shall refer to true and false mysticism in a moment — the true religious mystic has, so to say, specialized in receiving divine messages from a world superior to that of phenomena.

Now mysticism is a much abused word. We must, therefore, be very careful to distinguish genuine mysticism from the false and superficial. Fortunately, we have an unfailing test. The quality of the mysticism is to be judged solely by the type of personality that results from it. It should be a perfect and integrated personality, not physically but mentally, should have a message to deliver and the ability to live an active life of love, light and joy.

It will be interesting to see what psychology has to say regarding religious mysticism. I must preface this part by saying that psychology is a positive science and not a normative one. Again, it is, comparatively speaking, a young science though it has vast potentialities. It is only recently that it has applied itself to a scientific study of phenomena. All the same we can safely assert that recent experiments and study, especially in parapsychology, have established beyond doubt the existence of such extrasensory perceptions and experiences as telepathy, clairvoyance, precognition, post-cognition, telekinesis or psychokinesis, etc. They are rare, but their existence cannot be denied. By admitting this we accept by implication, if not explicitly, that the mind can communicate with other minds, and as a corollary, that the mind is independent of matter. The brain need not be its natural and permanent habitat.

But this admission does not automatically concede the validity of religious experience. In this matter three attitudes are possible and three leading psychologists, who have made a special study of this branch, have taken different positions.

Having studied this phenomenon scientifically for the first time, William James is definitely of the view that there is a supernatural element in religious mysticism, "a direct interference of God enabling the human intellect to know without the normal process of sensation and conceptivatism." On the other hand Professor Leaba maintains that this experience can wholly be explained in such psychological terms as imitation, auto-suggestion, hetero-suggestion, etc. Professor Pratt takes the middle path. He holds that since psychology has, so to say, only just entered the field and has not yet investigated the matter thoroughly, the question of divine interference should be left open.

While I appreciate the view taken up by Professor Pratt, I am, however, inclined to believe William James. For one thing we cannot be certain that psychology can explain everything. Man is not a machine and cannot be reduced to a formula. Each of us is, in a way, an epitome of the history of the human race.

Again psychology is a positive science. Even if it were able to explain the whole process, it cannot go into the question of the value of the knowledge gained by that process. Just because a personality exhibits certain pathological strains we cannot reject its experiences offhand. In fact most mystics, though physically handicapped and of poor health, have strangely enough lived long and intensely active lives. It might be that God especially chooses such sensitive minds as His channel of expression. Or it might be that the frail human frame cannot withstand the impact of Divine Reality. If one studies the experiences of the great mystics deeply, one is bound to find a higher type of sanity and a rare coherence beneath their apparant abnormalities. For have we not always found the mystic a person distinguished for integrity and candour? Are we not aware of the amazing fact that though the

mystics have had vastly different backgrounds, temperaments and intellectual equipment, though they have belonged to very diverse strata of society, different ages, climes and faiths, there is almost complete unanimity in their approach to most of the problems of ethics and religion?

To sum up, then, all the real mystics known to history have been active reformists. They have been fruitful personalities who have given humanity potent ideas and dynamic ideals, who have often directed wisely the course of human history, the onward march of the human race. As Aldous Huxley points out they are channels through which a little knowledge of reality filters down into our human universe of ignorance and illusion. "Above all they provide us again and again with an unquestionable proof of the existence of God."

In Africa, it seems, there is a tribe which, when it travels long distances, camps at given intervals, because it believes that its soul is accompanying it and, if it were to travel too fast, the soul might not be able to keep pace and would be lost. I wonder if humanity is not now in the same predicament. We have progressed too fast. While we have gained everything we seem to have lost our soul. It is high time we gave serious thought to this and cried halt to our material progress and attended to things spiritual.

Before I conclude I would like to read to you one of the prayers of Saint Francis which I like most:—

> Lord, make me an instrument of your peace; where there is hatred, let me sow love; where there is injury, pardon; where there is doubt, faith; where there is despair, hope; where there is darkness, light; and where there is sadness, joy.
>
> O Divine Master, grant that I may not so much seek to be consoled as to console; to be understood as to understand, to be loved as to love; for it is in giving that we receive; it is in pardoning that we are pardoned, and it is in dying that we are born to eternal life.

HAMEED JAWAID

A LETTER FROM LONDON

London, April 24th, 1961

WHEN the British Prime Minister made a journey to Washington to confer for the first time with the new American President, hopes had been expressed that a meeting of the two statesmen would eventually lead to a complete understanding of each other's problems. That hope was further strengthened when the British Prime Minister returned to London and told his countrymen, through the channel of the B.B.C.'s television, that he had free, frank and intimate discussions with the American President. "We did not negotiate, we simply discussed various matters as two good friends," said Mr. Macmillan, when he was asked whether President Kennedy had informed him that he no longer wanted the British statesman to play the role of the honest broker, as he is supposed to have done in the days of Eisenhower's administration after the U-2 Spy Plane incident.

Everyone here, in Parliament, in Fleet Street and wherever serious-minded people meet in this country, had taken for granted that the two statesmen had opened their hearts to each other and agreed not to keep back anything that would endanger the Western Alliance. The report, therefore, from American sources that the new American President had given moral and material support to the Cuban exiles in Miami to invade Cuba caused cosiderable surprise and annoyance in polit-

ical quarters. Was Mr. Macmillan told that President Kennedy had blessed the activities of the anti-Castro junta to the point of military brinkmanship? Had the British Prime Minister given his consent to such an adventure? These were the questions raised. But Mr. Macmillan and his spokesman at Admiralty House remained silent. They had no answer.

When the ill-advised invasion failed in less than seventy-two hours, the British newspapers, which had not forgotten America's role during Eden's Suez crisis, were quick to point out that the American President had acted exactly as Sir Anthony Eden had done at that time. Kennedy had neither consulted nor informed his seniormost Western Ally before giving the go-ahead signal to anti-Castroites to march on Havana. Although John Foster Dulles had publicly condemned Britain at the time of the Suez crisis and President Eisenhower had even refused to meet Sir Anthony Eden, the British Prime Minister did not follow that course. Neither he nor any of his Cabinet colleagues publicly criticized President Kennedy. In fact, his Government found a way out of the difficult situation. He took his stand on the fact that the matter was being debated in the chamber of the United Nations General Assembly and that he did not want to prejudice the proceedings of the United Nations which had before it various resolutions for and against President Kennedy and his administration. That was indeed a stroke of statesmanship.

However, one factor has emerged forcibly as a result of America's failure to oust Castro. Many hopes had been built round President Kennedy during the past three months. His liberal attitude on many problems had endeared him to numerous people in the British Isles. His approach to the Laos problem was particularly praiseworthy in the eyes of the British public. Just as he was receiving more and more laurels for his determination to create a climate of understanding between East and West, his prestige suffered a severe blow by the unfortunate happenings in Cuba.

Although nobody here has seriously accepted the suggestion of American sources that President Kennedy refused his Secretary of State, Mr. Dean Rusk's advice to refrain from facilitating an attack on Cuba, it is generally believed that President Kennedy and his Cabinet were led into action by the Central Intelligence Agency, of which the late Mr. Dulles's brother, Allen, is the director. This Agency has received considerable and unflattering publicity in the British press. Mr. Allen Dulles is frequently reminded in the columns of the British newspapers of his poor supply of information at the time of the Korean war, of his total unawareness of what was "cooking" in Suez and now his bungling in Cuba. As a matter of fact one British newspaper has renamed his Central Intelligence Agency, Allen's Cuban Invasion Agency.

The British as a race believe in fair play. They have not made capital of President Kennedy's temporary misfortune. In fact they have been warmly sympathetic, realizing that he is carrying the burden bequeathed him by the Eisenhower Administration. The same trait was noticeable when the news reached London that a Russian had become the first Spaceman. There were indeed handsome tributes to the Russian achievements in the field of science. Barring one or two newspapers, which are habitually wary of Russian actions, the entire British press lauded Russia's contribution to, in their view, the betterment of humanity. And some of the Britishers expressed their admiration in no uncertain manner — they extended a warm invitation to Gagarin to visit Britain as their honoured guest.

Perhaps readers of THE ARYAN PATH would like to read the following nursery rhyme that appeared in a London newspaper:—

Oh, dear! What do I teach my infant

son now?
Gaga, spaceman, have you any fuel?
Yes sir, yes sir, three tanks full.
One for the take-off, one for the moon,
One for the return trip: I'll be back soon.

Indians in Britain are now exceptionally busy arranging various functions to celebrate the centenary of Poet Rabindranath Tagore. Under the inspiration of Mrs. Vijaya Lakshmi Pandit and her Mission a very interesting programme befitting the occasion has been arranged. The fact that many non-Indians are closely identified with these celebrations emphasizes Tagore's reputation as a true internationalist. Dame Sybil Thorndyke, Miss Vera Brittain, Miss Dorothy Woodman, Prime Minister Macmillan, Lord Pethick-Lawrence, Lord Attlee and a host of other British men and women are as enthusiastic about the Centenary Celebrations as the Indians are.

SUNDER KABADI

A LEAF FROM A NEPAL DIARY

[THIS MONTH **Shri Baldoon Dhingra** writes of his short visit to Nepal in connection with an anthology of Nepalese writing being brought out with the help of UNESCO. — ED.]

MY TRIP TO NEPAL was of an experimental nature, undertaken to explore the possibilities of an anthology of Nepalese writing. This project has been initiated by Shri Ram Prasad Manandhar, currently Nepalese Ambassador in London and Paris, and UNESCO's aid has been sought under the participation programme and is under consideration. I was eager to disprove a thousand cynics' and sceptics' view that such a project could not succeed. To produce anything worth while in Nepal and that in English was just not possible, I was told. Yet I felt I had to go to Khatmandu with genuine hope and not with doubts and misgivings.

When I introduced the idea at many meetings with the intellectuals of Nepal, I found little enthusiasm. No one was averse to the idea, but few were really enthusiastic about it. Perhaps they were slow to warm up. The truth was that such an idea had never before been proposed. In any case, even when the project received the warm support of Visva Bandhu Thapa, the new Education Minister, the reactions were in general friendly but lukewarm. Gradually, however, I was able to inject some little enthusiasm into the writers when I assured them their labours would be rewarded handsomely.

As the project is to be launched with governmental co-operation, a committee with Mr. Thapa as chairman has been formed. My plan of the table of contents has been approved and soon, I hope, the band of intellectuals and specialists can begin work on their pet subjects, be it art, architecture, folklore, economics, or Nepal's cultural and religious background. It will be a book on living Nepal. Hitherto others have spoken for Nepal, at least as far as her history is concerned — Sylvain Lévis's book is still the finest on the subject. Now Nepal will speak for herself. Much more will be learned when some of the hundreds of manuscripts are translated. For a long time these have gathered dust on the shelves or provided sustenance to worms. Now something may be done. As it is a few old MSS. have been microfilmed. A slow but laudable beginning.

Thanks to my friend, Suman, the Indian Embassy's Press and Cultural Attaché. I was able to meet writers of every hue and complexion. A few

brought me pieces already translated into English. I was struck most by the poet Devkota's work which, even in translation, has a dignity and a quality which makes him tower far above the rest. Here are a few lines from his own rendering of a poem called "We Nepalese."

> We are the still small voice of humanity's dove,
> With the Dunphe's prismatic plumes of fancy.
> We are the scented breath of the Himalayan flowers that grow out of the dust of the sages that lie in their long silence.
> We are the songsters of the luxuriant wilds,
> That trill and warble
> upon the lofty boughs of the world,
> We are the mountain temples of humanity,
> We are the pilots of perpetual peace.

Nepal is a poor country with a complacent, good-humoured, calm and proud people. To some travellers it is a Shangri-la, and a haven of peace. Many tourists go there because they believe it is still undiscovered and mysterious. Nepal is changing rapidly. In some ways the changes, all external, baffle the people. They see new things taking shape without knowing what to make of them. Missions are there to help develop the country and new activities are on the increase, yet these scarcely make a ripple on the surface.

The new Tribhuvana University had its first convocation while I was there. Dr. C. D. Deshmukh and I travelled in the same plane. I witnessed the whole procession, the academic fanfare and the array of coloured gowns. I heard the Sanskrit hymns and saw the colourful ceremony. This was followed by an address delivered by Dr. Deshmukh in a clear and simple language.

I saw the pagodas of Kathmandu and was present on Ram Navmi day to witness the sacrifices. I got a picture of Kathmandu and of its people and now I have some idea of Nepalese life and culture. I am anxious to read their folklore, know their proverbs and hear their music.

I returned from Nepal a little bewildered but full of hope.

BALDOON DHINGRA

Dust as we are, the immortal spirit grows
Like harmony in music; there is a dark
Inscrutable workmanship that reconciles
Discordant elements, makes them cling together
In one society.

—WORDSWORTH

ENDS AND SAYINGS

"————————ends of verse
And sayings of philosophers."
HUDIBRAS

The reaction against the dominance of the examination system seems to be spreading. *Over 15,* the report (published in April 1961) to the British Council of Churches by a committee investigating secondary and higher education in Britain, emphasizes that the fallacious demand for certificates is detrimental to the schools. There should be more individual attention, a greater choice of courses, more practical and less academic work and a more "contemporary" approach to religion. Even as regards entrance to universities, it is stated, too much is made of academic qualifications, whereas the candidate's character, and qualities "such as a spirit of co-operation, leadership, unselfishness, foresight, and imagination," ought to be considered as vital needs for any responsible career. Those who are going to take up manual work and skills not learned in school, also need equal justice and care in their education with the professional and academic types, and indeed, the former give the teacher the harder task.

The report points out how largely the social education of those who enter the industrial and commercial field is affected by the conditions and character of the working community at their factory.

> Boys and girls discover . . . how a working community acts together. They learn that spoiled work is something more than a badly written exercise: it prevents others from getting on with their work; it plays a part in the reputation of the finished product.
>
> In many work situations the demands of the work as such for accuracy, speed, passing on in the way that the next operator can most easily pick it up, maintaining one's temper, sense of humour, even courage in the face of irritations and setbacks are educational material. In many places there are trained, unacknowledged educators in the full meaning of the word.

Another aspect of unrecognized social education is in the organization of leisure activity, in which imaginative leadership and tact is vital. One point the report makes is that young people today — even apart from their natural challenge of authority — are more interested in people than in ideas, and to them religion is connected with ideas, and therefore is not considered as important.

Many of these points may seem obvious to some people. As far back as 1889 Mme. Blavatsky was writing

> . . . any real, sound cultivation of the thinking and reasoning power . . . is simply impossible while everything has to be judged by the results as tested in competitive examinations (*The Key to Theosophy*)

and advocating an education that should awaken unprejudiced minds *and* unselfish hearts. But these ideals are still far from being accepted, and the more frequently and widely they can be reaffirmed, the sooner will come their actual practice.

The National Campaign for the Abolition of Capital Punishment, in Great Britain, under the leadership of Victor Gollancz, noted humanitarian and publisher, has begun another active phase against the growing demand by certain sections of society to bring back the death penalty for types of killing excluded by the Homicide Act of March 1957. The Campaign has an impressive Committee of Honour, comprising all the professions and many varied inter-

ests. The first meeting of, what it hopes will be, the "final and decisive campaign," held on April 18th, 1961, in the spacious Albert Hall, London, was warmly received. *The Observer* (April 16th) has also brought out a timely analysis of murder in England and Wales between the date of the Homicide Act (March 21st, 1957) and the end of 1960. Its objective data, presented by Dr. Terence Morris and Louis Blow-Cooper, affords an interesting comparison of fact with "impressions." Here are some of the facts given (the numbering is ours):—

1. In spite of some of the things that have been said in the Press and Parliament, there is no ground for arguing that "murder has increased" simply because the total of murders has gone up, for so has the population. The *murder rate* has, in fact, remained constant for thirty years.

2. Contrary to the popular idea that those who are murdered are mainly the victims of marauding killers in parks and alleyways, and of breaking into houses, the overwhelming majority of victims are in fact either related to, or previously known to, their assailants. Indeed *the largest single group of killings take place within the family.*

3. What is striking is that the largest single category of motive is that in which mental disorder plays a dominant role; the killer's behaviour can make sense only in terms of psychopathy or psychosis.... It would not be unreasonable to say that at least 50 per cent of murderers who stand their trial suffer from some mental disorder. [Nearly 65 per cent if one adds the suspects who commit suicide before trial.]

4. Strong pressure has been brought to bear on the Government to make "sex" murders in particular punishable with the death sentence.... Of the 471 indictments for capital or non-capital murder, twenty-four cases involved a murder after a sexual assault ... [But of these] *There were ... only six cases in nearly four years where a conviction for murder was brought in against an accused with no obvious indications of mental abnormality....* In fact, the potential "sexual killer," in so far as that term has any useful clinical or legal meaning, is one of the least likely among murderers to be deterred by the capital penalty or indeed to suffer it in any event.

5.... before 1957 a successful plea of insanity always resulted in committal to Broadmoor — essentially a *treatment* institution, whereas since 1957 many of those who successfully pleaded diminished responsibility were not dealt with as being in need of mental treatment.

The authors emphasize the absurdity of recognizing the diminished responsibility and yet simply imprisoning the person without treatment. "Society has an obligation to treat these prisoners as far as is possible, and not leave them mentally to deteriorate." It is impossible to give the figures, etc., on which the above statements are based, but the article and other material is being published in pamphlet form by *The Observer*. The authors have done a valuable piece of work.

The categorical statement that the Government did not propose to give up its policy of prohibition, made by the Minister of State for Home Affairs, Shri B. N. Datar, in Parliament recently, is not only welcome but timely, particularly when one notices a dangerous trend since Independence among Indians towards drinking to excess. Shri Datar (according to a report in *The Statesman,* Delhi), said that

the Government was bound by the Directive Principles of the Constitution and it was the policy of the Government to see that prohibition was introduced in all States "to the fullest extent." Certain States, he added, had some difficulties in the implementation of the prohibition policy, and the Government was considering the recommendations of the Prohibition Committee in this regard.

Mahatma Gandhi, the Father of the Nation, had oftentimes warned its people

not to be deceived by the specious argument that India must not be made sober by compulsion and that those who wish to drink must have facilities provided for them. The State does not cater for the vices of its people. We do not provide facilities for thieves to indulge in their propensity for thieving.

Many such extracts from Gandhiji's writings can be quoted to illustrate his ardent plea for prohibition, for he held drink to be "more damnable than thieving and perhaps even prostitution" as he felt that it was often the parent of both. He once said:—

If I was appointed dictator for one hour for all India, the first thing I would do would be to close without compensation all the liquor shops.

It is regrettable to note that not much progress has been made in this regard. Apart from the improvement in the moral and social fields to be expected from complete abstinence from alcohol, its benefits in the material sphere are no less, if the latest statistics are any indication. It is stated that the total excise revenue flowing from liquor consumption is Rs. 400 million, and that the total annual drink bill is Rs. 1,400 million. Evidently, total prohibition would save the country more than a thousand million rupees, which could be fruitfully diverted to development schemes and national reconstruction programmes.

Despite tardy measures on the official level, it is refreshing to note that much good work has been done not only against the evil of drink but also against illicit distillation by several youth and women organizations in the country. Experience shows that constant friendly contact, brotherly advice and constructive assistance by earnest workers have strengthened the addict to get out of the evil habit. This is illustrated by a news report in *The Times of India* (Delhi), which states:—

Heads of 70 families in the Andha Mughal Colony in Delhi took a solemn oath not to brew or drink liquor. They proclaimed to an excited crowd that they would forsake the path of crime and live as law-abiding citizens. They have so far earned their livelihood from illicit distillation. Eleven of them — erstwhile "ring-leaders" — later came to the dais one by one with folded hands and bowed to Mr. Morarji Desai as the Finance Minister put tilak marks on their foreheads and said: "May God bless you and give you strength!"

This farewell to crime seems to be as remarkable and revolutionary as the surrender of dacoits to Acharya Vinoba Bhave not long ago, for, as the report adds:—

Both symbolize a radical, revolutionary change of heart. Both prove that the innate goodness in man is sure to triumph over evil, if given encouragement, guidance and support.

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